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SEPTEMBER 1951

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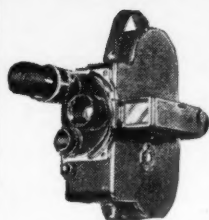
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16mm. H.16

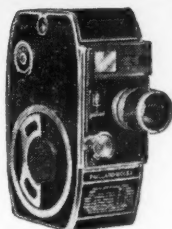
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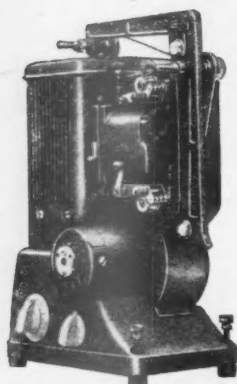
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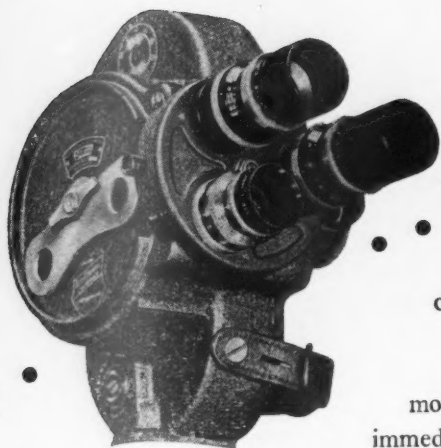
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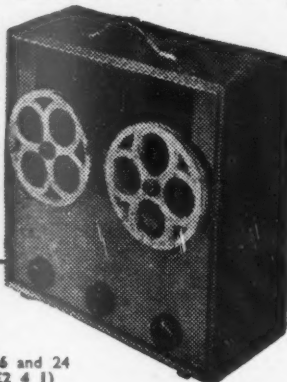
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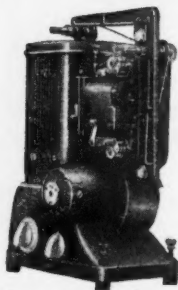
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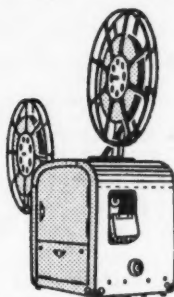
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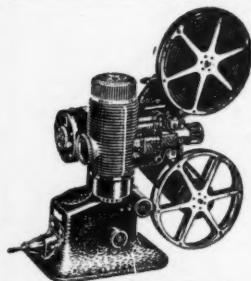


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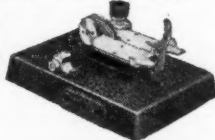
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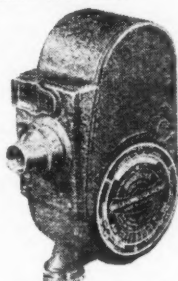
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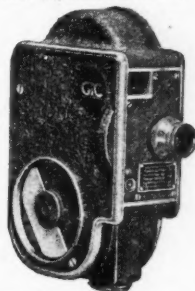
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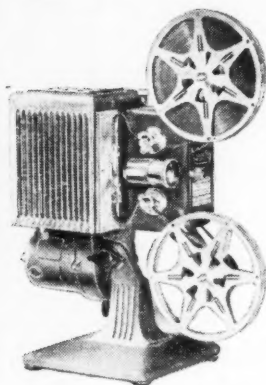
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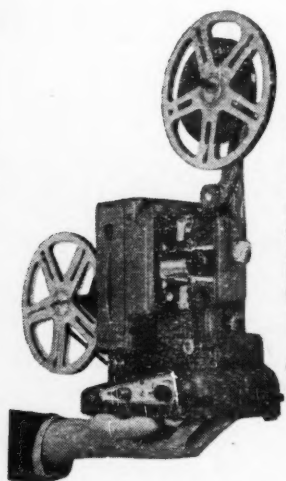
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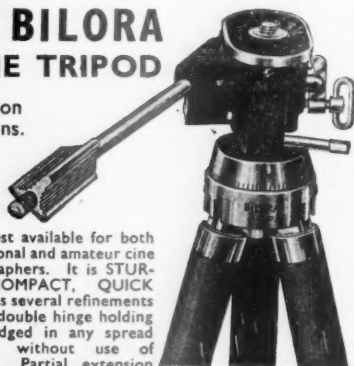
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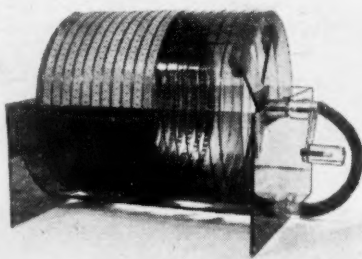
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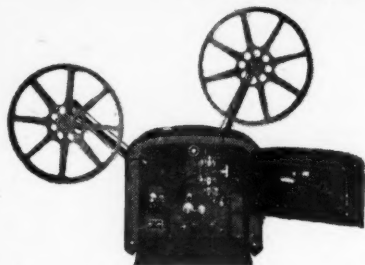
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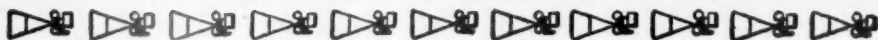
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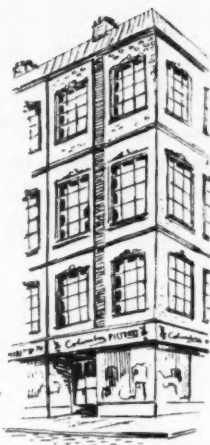
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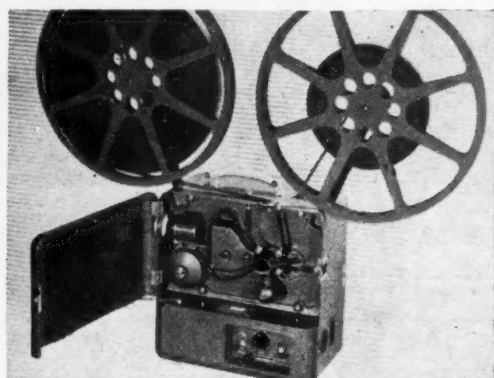
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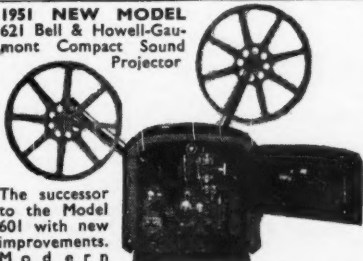
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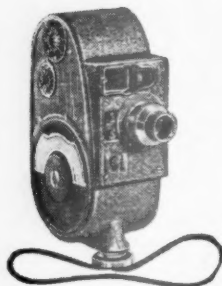
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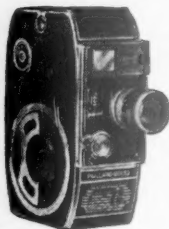
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WRITING LETTERS

A little while ago I was talking with Arthur Elton, who plays so important a part in Film Centre and other cine organisations (he founded the Centre in 1927 with Grierson and Wright), about the amateur film movement. Elton said he looks forward to the day when the camera will be as familiar a means of expression as pen and typewriter, when it will be just as natural to express yourself in pictures as in words.

When you buy pen or typewriter it is not often because you plan to produce articles or novels with them; and few people buy cine cameras in order to make film plays or experiment in film art. No, writing for most folk is limited to letter writing, and film production for most of us is limited to the making of personal films. Elton's dream of widespread use of the cine camera could only be realised were filming accepted naturally as another and more interesting way of writing letters.

This is not to decry the aspirations of the man who is keenly interested in film for its own sake. He is probably better able to express himself in pictures than the average letter writer can express himself in words. It is he who contributes most to the progress and lustre of the amateur film movement, but he would find the higher reaches difficult of access were it not for the fact that the pictorial letter writer has so thoroughly charted the main stream. The film artist has to use the same equipment as the latter, and he owes its variety and the services that go with it to the hundreds of thousands of cine amateurs who film baby on the lawn and the family at Scarborough.

He needs advice and encouragement less than the personal movie-maker because his natural aptitude for film-making and his zest for it will carry him forward, but the average amateur is interested not so much in the general idea of film as in the opportunity with which film making provides him of recording cherished scenes and events. The personal film maker can learn much from the film artist, but—if Elton's dream is ever to come about—his primary concern must be to try to perfect his own particular brand of work, using only such of the artist's ideas as can be accommodated in the framework. For if your bread and butter letter to your aunt read like an extract from "War and Peace", would she be so very pleased?

Perhaps all this has too much of the century-of-the-common-man touch about it? Perhaps we are fixing as our standard the lowest common

denominator? But surely an honest attempt at sincere self-expression is a worthy aim? Surely the production of a good letter, whether in words or in pictures, is something to be esteemed? Might it not even demand greater effort on the part of the unpractised writer than the skilled author expends on his literary work?

Writing a good letter is a difficult job. Who was it who said that he had to write a long letter because he had no time to compose a short one? I still find it difficult to know what to say and how to say it to an elderly relative who belongs to a generation I do not really understand. Writing to her is always a conscious effort, but it is a different story when one writes to somebody one knows well and who shares one's own tastes.

Ever since a member of the family went to live in America five years ago I have corresponded regularly with her, and the fact that I have enjoyed doing so clearly indicates that I have had no bother in finding what to say. When we ourselves moved to another house, I described it in some detail: how it was planned, how situated, what the surroundings were like, and so on. Then it occurred to me that a short film would convey it all so much better.

What form was the film to take? If it consisted merely of shots of the house and garden it would be rather dull, and yet—so I hoped—my letters had not been dull. Well, then, why not make the film a pictorial letter? Why not think of it in the terms of friendly information, gossip and badinage such as make up a letter? But the film medium, of course, imposes its own limitations and to a certain extent it dictates the form which this kind of picture must take. For example, my first letter was all about the house and the trials of moving. It was not until some weeks later that I got around to trying to paint a picture of its location.

But a film would best begin by establishing the setting before getting down to cases. So the opening scenes are long shots, taken at the end of the road, downs on one side, a patchwork of houses on the other. Then came a slow pan down the road, picking up on the way the name plate on the grass verge. Exposure was rather a problem here because the branches of tall trees meet overhead the length of the road, whereas the name plate is in a fairly open spot. Next, an oblique shot from the road looking up at the house. After a second or so a bedroom

(Continued on page 472)

THE PLOT'S NOT ALL THAT IMPORTANT !

By KENNETH A. S. POPLÉ

Amateurs, it seems, can be divided into three classes :

(a) the potshotters who slap straight on the screen whatever happens to come on the film ;

(b) the potshotters who take some trouble in continuity and editing to produce a simple narrative film ;

(c) the story-tellers and "advanced" workers.

It is usual for the beginner to pass quickly from category (a) towards (b). Having got to (b), however, there he sticks. The jump to (c) is too much.

It is equally common for amateurs who pride themselves on being category (c) men to look down with paternal benevolence upon their humbler brethren in (a) and (b). "We," they say in effect, "produce Proper Films." Moreover, the lesser brethren often seem to accept this situation and to look with some awe at the (c) man as a kind of superman—one who can Think Up Something To Film.

Now, of course, no-one can deny that some very fine amateur story films have been made. Equally, few will deny that many amateur story films are not all they might be, to put it mildly. In fact, the "paternal benevolence" of the (c) man is not always justified, and indeed there are occasions when he could profitably disentangle himself

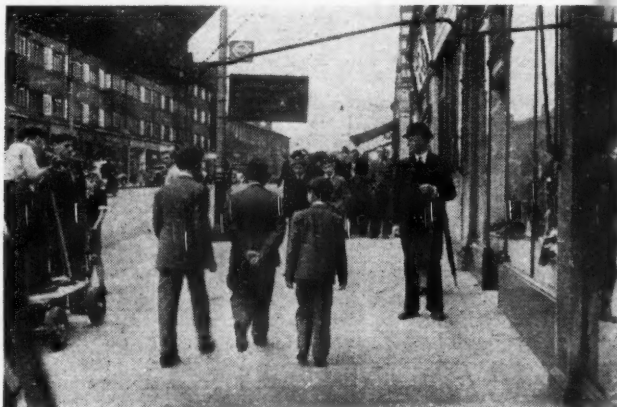
from his miserable plot and look upon the (b) man with a more discerning eye. The latter is, at least, trying to put *real people* on the screen.

The trouble is that most of us who can produce straightforward (and often very good) narrative films, imagine that the next step is to Think Up a Good Plot. If one is a Thinker Up of Good Plots, one can graduate to category (c) and join the ranks of the "proper" film makers. And this, I maintain, is all nonsense.

For every ten people who will tell you with confidence who Romeo and Juliet were, probably only one could give an articulate account of the plot of the play. The problem is not "How can I think up a good story?" but "How can I make the people in my film seem real and alive?" In fact, it is the potshotter who is often in a better position to produce an effective film than the expert amateur, since he brings a freshness of approach sometimes denied the more experienced man.

That awful blankness of mind which descends when you try and think up something to film—does it worry you? It need not, for if we cannot jump the hurdle, we can at least see if there is a way round. That envy and awe you feel for the fellow from the cine club—does it destroy your confidence? It need not. If he puts on a

Cosmo Amateur Film Production Unit go out into the highway to film a tracking shot for their first production, World of Noise. The making of the dolly, which cost approximately £15, was described in the May issue.



superior smirk, tucks his expensive camera under his arm and goes off to make his posh story film—well, let him go. The probability is that Hollywood has filmed it already—and far better.

All we have got to do for a start is to be able to make a straightforward narrative film. The subject can be simplicity itself. "The family have tea in the garden," "John comes home from school," "Father digs the cabbage patch." If we can express the spirit of these sentences in simple, clear, concise little films, then we are ready for the next step. The subjects—let us call them "episodes"—may not sound very exciting. But we may be surprised what things we can, in fact, do with them.

A Question of Intensity

The fundamental difference between our straightforward film of Father digging the cabbage patch and the latest professional release is not so much in content as in intensity. In a way, we have the advantage over the professional in that Father is a real father doing a real dig, whereas Hollywood has to pay its stars fabulous salaries to act effectively the reality which is ours for the asking.

The main difference lies in the fact that the professional release will be really interesting, even exciting, whereas none of our friends will need to grip their chairs at Father's antics with a spade and probably will not be very interested in knowing what happens next when the splice parts in the middle of a show.

It is this "what happens next?" kind of interest that we need to get into our film. And it does not necessarily depend on involved or striking plots. Most good novels, plays or films maintain our interest quite simply by keeping us wondering. The best way of keeping people in suspense is to show the characters involved in some sort of conflict or struggle, the outcome of which is in doubt.

Supposing, as an example, we imagine a man entering a hall containing several hundred seats, mostly empty. He has come to hear a concert and can sit where he likes. Looked at from one point of view, every single one of those seats demands the man's consideration.

The Final Choice

Theoretically, he weighs in his mind the conflicting claim of each of them; some he rejects as too draughty, too near the door, too far from the front and so on. Eventually he narrows his decision to a few possibilities, and from these he makes his final choice.

And he does all this in a matter of seconds, even in fractions of a second. He then sits down.

If we were to film this episode, we should not produce a "proper" film. Nothing as yet would have happened to claim our interest. But suppose after a few minutes of sitting there, our man becomes aware that the room is warm. He can either keep his overcoat on, or take it off. "Without thinking," he makes his decision. He takes his coat off. It now occurs to him from a glance around the room that there is nowhere to hang it. He therefore puts it on the seat beside him.

If we continue our film to this point, still nothing would have "happened". Our man has made three decisions of a simple kind—where to sit, whether or not to take his coat off, where to put it. Moreover, in real life the episode would end here. We would have produced a simple, uneventful narrative film.

Supposing, however, we try injecting some conflict into this episode. Suppose we make someone come into the hall and go to sit on the chair beside our hero. Hastily, our man removes his overcoat and makes a murmured apology. Failing anything else he hangs his coat over the back of the seat in front.

Comedy Cameo

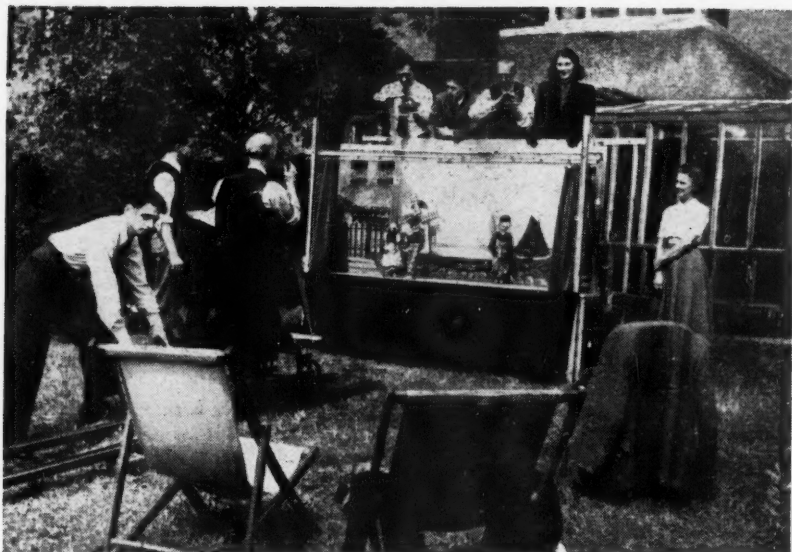
Almost immediately a newcomer sits there, and leans back against it. More fuss and apologies as the coat is again removed. Where to put it now? Resignedly, our hero puts it across his knee. But by now his legs are getting cramped. He gently eases them forward and the coat slips off.

Just at that moment a latecomer tries to push past him. More apologies as our hero retrieves his coat and the latecomer is enabled to resume his journey along the row . . .

As you can see, we have here the essentials of simple comedy cameo or sequence. Our film has suddenly become "interesting". The audience will be waiting to see what happens next and especially they will expect to be told how it all ends.

Does the man give up the struggle, put his overcoat on and listen to the concert in discomfort? Or does he find some other solution? We, the film-makers, must decide. We must show the audience how it all ends. Then we end the film, or that part of the film. For once the conflict is resolved, there is no further interest in it. The drama is over.

The first function of the conflict which we inject into our film is, then, to get the interest of the audience. Moreover, if this is all there is to it, then all we would have to do would be



*This Wallasey A.C.C. production still shows the elaborate set-up used for the filming of *The Little People*—a recently completed film about marionettes. The rails for the improvised dolly ensured steady tracking shots.*

to think up a good plot and our film would automatically succeed. The Thinkers Up of Good Plots, whom we so merrily lampooned earlier on, get as far as here and then stick. Getting the audience's interest is to them such a serious task that they tend to let the plot overshadow everything else. One can usually disconcert them by asking "Yes, but what have you captured the audience's interest for?"

The answer is that the conflict in our film has another—and more important—part to play. It is the means whereby we, the film producers, make our film subjects and characters appear real and alive to an audience. For, unless we are making a straightforward instructional film, our story will usually be about people.

The mechanism is quite straightforward, really. Humanity being what it is, we only come to learn anything of the character of people we meet by seeing them behaving. We can sit near a crowded thoroughfare and watch people moving about until we are almost dizzy, but we shall not have learnt anything about the people we see except perhaps how they walk and what their voices sound like.

It is for this reason that simple narrative films are so boring to outsiders—we only see the people moving on the screen and never get a chance to know their character.

These simple actions of movement are not the same thing as the actions we call behaviour. Ninety-nine out of every hundred of the decisions a man has to make in his daily life will result in ninety-nine uncomplicated actions such as entering a room, or sitting in a chair. But our man's hundredth decision, made perhaps in all innocence, will lead to quite unexpected difficulties. He will react quite strongly, and it is his actions which result from facing these difficulties which we classify as behaviour.

Conflicts

Someone once said that one can learn more of a man's character from playing him one game of chess than from a life-time of living with him.

Exaggerated though this may be, the principle is sound. Every move in a game of skill presents one's opponent with a new set of problems. He has to weigh up possibilities, make decisions. He has in fact, to resolve a whole series of conflicts, and is thus, in spite of himself, forced to behave and so reveal his character.

Is he slow, patient, careless, alert, is he a stickler or does he give up easily, is he gracious in victory or exultant, does he take defeat well. All these things can be judged simply by presenting him with the conflicts of chess.



A Boston Story, currently being filmed by the Boston Film Society, is a record of local Festival of Britain activities with a difference. Rather than produce the conventional "newsreel", the Society devised a simple plot about the adventures of an American tourist who, tiring of London's hubbub, retires to a typical country town. His encounters with local inhabitants provide the frame-work into which sequences about the celebrations are fitted. (A frame enlargement from the swimming gala sequence appears on page 459.) 1,500 ft. of 16mm. monochrome stock have been shot to date. The final S.O.F. print will be about 850 ft. The still shows the leading character, director and cameraman and his assistants on location.

The parallel is obvious. We can give the people in our film any sort of character we like, not by Thinking Up a Good Story—or, it should be said, by asking them to act impossibilities—but by thinking up a conflict idea which will force them to behave on the screen in the way we wish. Then, just as in real life we judge people's personalities by the way they behave, so our audience will come to know and understand our film characters from the way they behave on the screen.

If you have started with the idea that, by conflict, I meant a physical battle, you may by now have been jolted. And I can jolt you further by pointing to a whole series of conflicts which scarcely depend on physical action at all. These are the conflicts which go on in the minds of people when they are faced with difficult decisions.

"Psychological" Dramas

Hamlet has been described as the "story of a man who could not make up his mind". There are, in fact, a whole series of variations on this theme, e.g., duty may force a man to one course of action when he really wants to take the alternative; or he may wish to possess something which is denied him (envy, greed); or he may go in fear that he will lose something he wishes to keep (avarice, jealousy); or he may be afraid that something will happen which he wishes not to happen (terror, suspicion); and so on. These mental conflicts give us the so-called "psychological" dramas.

Such mental conflicts can be regarded as at one end of the scale, with physical conflicts at the other end. Between the two, it is possible to get any combination, ranging from the psychological film where practically nothing "happens", to the average Western where nobody seems to think. Obviously, however, there can be no action film without a tinge of mental conflict and no psycho-

logical film without some form of physical action. No mental conflict can be fully expressed (especially in a silent film) except by action, while no matter how vivid and strong the action in a film, it must ultimately be derived from mental decisions.

Now if you have kept with me through this Odyssey, you may be wondering where on earth it's all leading. "What I want," says someone, "is less of this guff and more practical advice". Patience, sir, the advice will come. In the meantime, something to whet your appetite . . .

Let us go back to Father digging up the cabbage patch. We have now established our method of plot construction. We think up an episode and then we inject into it some sort of conflict. Can we just as an experiment think up a conflict in the cabbage patch which will be almost entirely mental (i.e., in Father's mind)?

Let us look through our list of psychological conflicts: envy, greed, suspicion. No, all these are too powerful for such a quiet episode, but what about the conflict between duty and desire? Supposing we show Father digging, making it quite clear that it was a grey, cold, uninviting Sunday morning. Then we insert some shots of a comfortable fireside chair with a Sunday paper lying on it and a pair of slippers warming.

From the slippers cut to muddy boots, thence to Father resignedly digging. With care and subtlety we could build up a little cameo in which Father's sense of duty in digging conflicted with his desire for comfort.

"But", thunders the voice of the Thinker Up of Good Plots (we cannot get rid of the fellow!) "You don't call that a film, do you? Why, I could cover it in half a dozen shots. A matte box, Father digging in the top right-hand corner of the screen; Father's dream

(Continued on page 458)

I DIDN'T KNOW . . .

A still photographer, taking up cine work, finds that he has something to learn

By H. A. POSTLETHWAITE

Three years ago I had never used a cine camera, though for a quarter of a century my leisure had hinged about still cameras. No doubt it was natural to assume that the photographic side of cine would present few difficulties, but it has been a surprise—and a delight—to discover how much there was to be learned. A lot of this new knowledge has come from the pages of *A.C.W.*, but some ways of doing things have, I believe, just evolved, and a few opinions have been formed that I cannot remember seeing in print. Heresy, possibly, some of them, but they may be provocative of thought.

The Camera. The conclusion I reached about still cameras was that few secondhand ones are perfect—nor are all new ones, either. Cine experience has confirmed that it is foolish to take things for granted. Fortunately the imperfections are seldom really serious. It is a question of getting to know them rather than a case of having them put right. For instance, my first cine camera seemed actually to wag its tail with the vibration of the motor; but this did not affect the definition of the picture, so it was allowed to go on wagging. The lens of a BB camera, on the other hand, was a stop and a half slow, in comparison with another camera, until it was carefully dusted with a soft brush. After that it was still half a stop slow, and attained its full speed only after being cleaned by Kodak.

Wide-angle Lens

The amazing depth of field given by the fixed focus lens on the BB was puzzling until it was noticed that the focal length was 20mm. instead of the usual 25mm. There is a lot to be said for a wide-angle lens—for family pictures and the like the 20mm. lens has distinct advantages. As a second lens on a turret camera, a wide-angle lens seems to me more useful than a long-focus one.

The value of a tripod on all occasions was appreciated from the outset, for it had become a habit to use it with the Leica. There is virtue, too, in the cable release. But there are occasions in family filming, and in making what may be called off-the-cuff documentaries, when a picture would

not be taken at all if a tripod had to be used. A useful compromise is a unipod, of the walking-stick type. It can often be stuck into the ground, or rested against a firm railing, and even when used on a hard surface it will give a result at least half-way between hand-held wobble and tripod steadiness.

When even a unipod is out of the question, and there is no wall to lean one's shoulder against or facility to rest elbow on knee, hand-held shots may get by if they are kept short, do not include the horizon or any strong horizontal line, and record real activity. A hand-held portrait of a person sitting still and just smiling will almost certainly be unsatisfactory; but you could probably get away with a big close-up of a child having her hair washed.

Disadvantages of the Tripod

When a camera has to be swung to follow movement, the tripod may actually be a disadvantage. This may be an heretical opinion, but experience to date suggests that to keep the principal object satisfactorily framed and to keep verticals true all the time demands more skill than most of us can muster when using a tripod.

The Projector : something approaching panic occurred when lamps began to burn out, one after another, with only three or four hours of service. They were 750 watt lamps, too, and expensive. It was possible, of course, that this was just a run of bad luck, for tests of the projector and transformer by the dealer who had supplied them failed to reveal any defect. Then someone suggested that by running the projector at normal speed the motor did not supply a strong enough draught to prevent the lamp from overheating, and suggested running at about 20 frames a second.

Someone else suggested that a 500 watt lamp would give very nearly the same light and would last longer because, being slimmer, it would allow more room for cool air to circulate. This seemed sensible and a 500 watt lamp was installed. It has lasted well and gives more than enough light for home use, even with the transformer set as

for an intake of 250 volts, the mains supply being 210v.

Recently, in order to show a film in a room which could not be darkened, a back-projection screen was made and the film reversed in the projector. The result was a series of scratches down the length of the film—and temporary despair. Consultation with the experts revealed that the gate aperture plate was set a shade too far forward to permit a film with slight lateral curvature (emulsion side bulging) to be run emulsion side to lamp.

Any More Snags?

So, although the gate aperture plate has now been adjusted, it will evidently be wise to spool the film normally and use a mirror when back-projection is desired. But I wonder whether that may not disclose further snags?

If and when the projector is changed, I shall hope to get one which applies pressure in the gate from the back, not from the front. With a front pressure plate every difference in the thickness of the film base (e.g., between one make of film and another) necessitates re-focusing. Thus, titles made on positive stock and spliced in with reversal film appear out of focus; and American Kodachrome does not focus equally with British-made film.

One tip I have always been grateful for is to commence each reel with a leader of "white waste" and finish it with a trailer of black. There is then never any doubt whether a film has been rewound, and the title can be written, with an ordinary pen, on the white leader.

Of projection stands there is one thing to be said: the description "light" is purely relative.

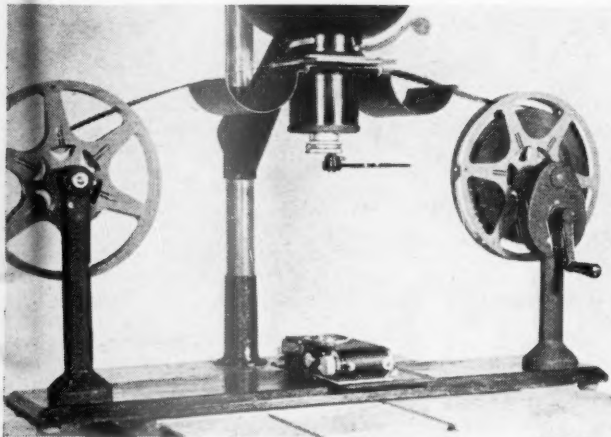
For a screen I normally use a large picture frame (32in. x 24in.). The glass was covered with aluminium paint, but the surface was not even, and in any case a silver screen of that size gives too bright a picture with a powerful projector. It is pleasant to look at, but could get one into the habit of making films which will appear under-exposed when projected on a bigger screen. So the aluminium paint has been replaced by matt white.

Exposure: There is only one fault to find with my Weston Master meter: the figures on the calculator are too small. So inside the case is stuck a table giving apertures for the principal light readings for films rated at 6, 16, 32 and 40 Weston. The figures are written boldly and the table covers 99% of cases.

Splicing: Most workers seem to have pet methods of splicing, but here are a few hints that may be useful to beginners. First, if cement costs 2s. 6d. for 25c.c. it is amazing that 500c.c. should cost only 12s., but so it is, and if two or three friends go shares, there can be a useful economy.

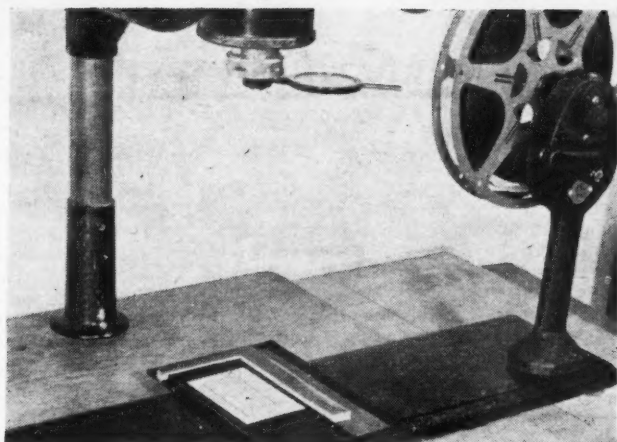
Mitring the corners of the trimmed ends of the film with a sharp knife is often suggested as a rather bothersome refinement. But if the mitring is done with a pair of scissors, before trimming, it is very little trouble. Moreover, it provides useful occupation and curbs impatience during the tedious seconds while the previous splice is in the clamp.

A convenient form of "brush" for applying cement is a piece of one of those coloured bits of wood sold as spills, the business end being trimmed a little. If this is passed through a disc of thin card, about the size of a penny, the card will cover the mouth of the



The negative for a frame enlargement can be easily made by using an enlarger to project the frame on to the film in a Leica camera from which the lens has been removed.

To ensure that the image will fall accurately on the film, it is focused on a card placed in exactly the same position that the camera will occupy. The L-shaped jig is used to position card and camera. (See "Frame Enlargements" below.)



bottle when the "brush" is awaiting use and so minimise evaporation.

Choking of sprocket holes may be avoided by lifting the film off the anvil while applying the cement and, if too much has been put on, wiping the underside of the film before clamping.

Frame enlargements : To the owner of a Leica or similar camera the making of frame enlargements is simple. The frame from which a print is wanted is put in an enlarger, emulsion side nearest the lamp, and focused on a piece of card, one eighth of an inch thick, on which a rectangle has been drawn the size of a Leica negative.

The card should be the same size as the back of the Leica and the rectangle should be drawn in a position corresponding to the "gate" of the Leica. Thus when the card is removed and the camera, without lens, is put on the baseboard in its place, the projected image will fall where the film will appear when the shutter is opened.

There is no need to use a fine grain film, for the degree of enlargement required from the negative will probably only be $\times 4$ or $\times 5$. The exposure, using a Valoy enlarger with 75 watt lamp, lens stopped down to $f/11$, and H.P.3 film, will probably be somewhere in the region of two seconds. With pan film in the camera the room must be in complete darkness for the short time that the shutter is open, but if positive film is used (with a longer exposure) the orange safelight can, of course, be left on throughout all operations.

Using short lengths of film : Experience with the Leica serves me here again. To indicate the point at which a partially used film should be cut, the Leica lens is removed, the shutter opened, and a scrap of

adhesive tape stuck on the frame thus exposed. It would be tricky to do the same thing with a cine camera, even when access to a stationary frame is possible, but the point up to which a film has been exposed may usefully be indicated by opening the camera, in the dark, of course, and sticking a bit of tape on the inside of the upper loop. If the film is then taken out of the camera for re-insertion later, it can be run on to precisely the same spot by letting the film pass over a finger as it moves towards the sprocket that precedes the loop.

Another dodge when loading a film that has no leader, or continuing in use a film from which a piece has been cut, is to wind a length of waste on to the take-up spool and attach the camera film to the waste by adhesive tape. This avoids the very finicking business of trying to get the end of a piece of film into the slot of the take-up spool in the dark.

Package Films

The 16mm. user is well served by package and library films, the 8mm. and 9.5mm. user less so. All three gauges will be catered for by Associated British-Pathe's Bantam Packs, a new series which they are shortly introducing. 9.5mm. films are an entirely new departure for this organisation. Among the fifteen titles in the first batch are *Stars on Ice*, *Happy Go Lovely* (Vera-Ellen rehearsing dance routines), *Fast and Furious* (motor cycling and bob-sleigh thrills), *Dizzy Daredevils*, *Speed Crazy*, *Animal Antics*, *Sporting Types*, *The Lion and the Mouse* and *Happy Events*. All the films are silent. At 19s. 6d. a reel the 9.5mm. is 6d. cheaper than the 8mm.

CURING CINEMATIC HICCUPS

By JULIEN CAUNTER

The sequences discussed in the earlier articles in this series have been very easy to handle because their "shape" was negligible, the progression of action was simple and there was no problem of squeezing a lot of subject into a small space. Now we must tackle something more difficult—and therefore more interesting.

What we want to improve is our ability to "shoot off-the-cuff", which is the procedure when we require the benefits of a script *without using a script*. Logically, we can only do this by first learning to write scripts, and then learning to do without them. But fortunately there is a short cut, except with the most exacting sequences. You may think that we have been shooting off-the-cuff already, but that is not quite so. Rather have we been shooting "wild"—good enough for simple needs.

Continuity Gaps

Now, when a less simple sequence has been shot without a script, or with only a few odd notes as a guide, the most serious defects likely to appear in the final product are cinematic hiccups called Continuity Gaps. A Continuity Gap is a missing piece of action *which is missed*.

Screen technique is always calling for slices to be deliberately but smoothly cut out of the live action, to condense real time into something more bearable. But when there is an obvious hiatus in the flow of the story, it shows that something has gone wrong. The technique of successful shooting off-the-cuff consists of avoiding or filling in these Gaps. Does this call for something in the shape of a genius? Not at all.

There are definite ways of dealing with the problem. Just to summarise the items before examples of their use are explored, here are most of them:

- (a) Atmosphere shots.
- (b) Deliberate continuity links (usually close shots).
- (c) Titles (giving information not readily shown in pictures).
- (d) Name boards, notices, etc.
- (e) Cutaways.
- (f) Changing camera position.
- (g) Parallel action (where two things are going on at the same time and have to be presented in alternate instalments).

(h) Scripting "after shooting".

(i) Scripting!

If this list looks discouraging, ignore it and browse through the sections that follow, for in each of them will be found at least one of the items and usually a combination of several.

1. The Looker-On. Let us consider the type of sequence: there will be a number of weakly related parts which when put together must give the effect of a complete incident: baby on the lawn (especially when not all shot the same day); a fete; a horse show.

Casual shooting gives itself away so often. The conscientious cameraman will keep his shooting-eye open for suitable improvement shots, one of the easiest kinds being "cutaways". Using cutaways means that after showing a section of main action we show some incidental action, which is nearly always people (in our case preferably Family members) who are reacting in some way. Then we show again the main action, which has probably taken a big step forward in the mean time, but because of the cutaway the lapse of time or change of place is not really noticeable.

Baby on the Lawn Again

There is one important psychological point about the shooting of these "saving" shots. It is perhaps easy to see how they work on paper, but during shooting a beginner does not see them in the same light. It is this way: suppose you set out to shoot Baby on the Lawn. The great tendency is for you to keep the camera trained only on the baby. This is a great mistake.

If you want to make a film of the baby, *do not shoot only the baby*. I wish I could write this general principle in machine-gun writing so that the words would fly out and hit you—and strike home. You must not forget to photograph other things than the baby. You must get the onlookers too, who can be just watching or laughing, or talking to the off-screen baby. You may decide on shots of Mother encouraging the (off-screen) baby to crawl towards her: these are easy

A



C



B



D



to get, once the cameraman has seen the need.

These subsidiary shots improve continuity enormously, and without detracting from interest in the baby in any way. In fact, if we have two sequences, both containing the same footage of the baby, but sequence A being of nothing but baby, and sequence B totalling about half baby and half other characters, B will give the impression that we have shown a much longer footage of the baby.

Can't Go Wrong

The same principle applied to spectator sports is that, besides the events themselves, we deliberately snap spectators, in various moods if possible, and other activities like the refreshment stall, children eating ice creams, an attentive (or sleepy) dog—anything you happen to see. These shots are little to do with the main subject of the sequence and yet they strengthen instead of weaken. They are *worth* shooting for that reason, but their most useful aspect is the solving of continuity difficulties. You cannot go wrong with cutaways. They are not a waste of film, though they may seem so at the time of shooting.

2. Visit to London. We pay a visit to London and wish to bring back a reasonably good filmic record. The new cameraman is apt to go wild among so much material and try to cram it all into his ration of film. My friend Paul went to Holland last year for a holiday and took 200 feet of Kodachrome. He gaily filmed a bit of everything he saw, and brought back so many short shots that the reel looked like a patchwork quilt on the screen. The material had been well exposed and there were some good touches of continuity, but that could not

E



Five shots that could appear together in a cine magazine. Although none of them is strongly related to any of the others, they make a tolerable sequence if placed in the order shown above. "Parallel action" is illustrated by the shots A, B and D, E showing alternately the two boys doing different things. C is a suitable "cutaway" shot. The filming of these shots is described on the next page.

save it and I had to tell him that nothing could be done about it.

So do not make your shots *too* short—normally not under five seconds. (But it should be mentioned that excessive length is a commoner fault than not enough.) You *know* you cannot get the whole of such a large subject on a couple of rolls and that it is a waste of film to try. It is far better to attempt only two or three parts of the subject and cover them in some detail.

For continuity purposes there are the good old standbys—names, place names, etc. These take the place of titles, which should only be used as a last resort. Generally it is better to use atmosphere shots and close shots. An example of the former is: ending a collection of London traffic shots with a L.S. of a busy scene like Oxford Street and then having a L.S. of Hyde Park to introduce park scenes. Close shots as sequence links could be: swans on the Serpentine followed by pigeons in

Trafalgar Square. Once you have thought about it a while you will get these types of shots without much bother.

A most important method is the one that brings in the Family—shots of them looking at the scenes we show. And if you can remember to get them on the move as well, the result is even better. For instance, after they have done their gazing they move out of the shot as if they are going elsewhere, and it is then logical to show the next sequence, a totally different location.

3. Quick on the Draw. Another good scheme with some subjects is to keep changing your position between shots. Thus you can change the camera angle and distance from subject. Such changes cover up much continuity roughness (although this technique is naturally not possible where you *cannot* change your position easily) so that scenes shot in this way are easier to fit together when it comes to editing.

The type of sequence in which varying camera angle and range is most valuable is a popular subject for us: the children in the garden. Most children (and the younger the worse) cannot be directed successfully without a lot of trouble or ingenuity, and they so easily get tired, lose interest and become temperamental. The mistake is in trying to make them do as *we* want—they are much happier and more natural doing what *they* want.

Capturing the Action

I once tried to make two boys perform the action I had written into a script. It looked easy enough to me. But I soon found that it was hopeless. So my attitude to the whole thing changed. I discarded the script and made no attempt to film a story. I realised that it was perfectly all right to film just an incident—and it would be enjoyed as much as a story by most audiences. So I just let the children and the camera have their head and I nipped smartly around capturing the action and tactfully keeping the thing going. Such a scheme might work out something like this:

Christopher is already sitting in his pedal car, so we film him in close-up in his stationary vehicle smiling at camera and all around. Then he starts pedalling and gently moves towards us and out of picture. We see he is bound for the garden path so we move rapidly to a point sideways-on to the path (changing focus to about 15 feet if necessary) and film a medium shot of him travelling past camera. (Notice—no panning.)

Further along is Peter firing his cap pistol, so we move to get a medium shot of him and

let C move past in his car between us and P. This is the shot that introduces us to P and we can ignore C for a while. That is the beauty of parallel action.

We move again (changing focus to about 6 feet) and get a close shot of P loading a cap into the pistol and firing it gleefully into the air. Unfortunately his hand and the pistol go out of picture—so we shoot next a close up of the pistol coming into picture and firing. Then a close up of P laughing—an easy shot.

Still No Panning

By this time C has got out of the car and gone to play in the sandpit. Luckily we are able to persuade him to repeat the action: first in a medium shot where he pedals the car forward about a foot and stops, gets out and walks out of picture on the left side of screen; then a medium shot of the sandpit, and he walks into picture (from the R.H. side of screen) and crouches down to play happily with his bucket and egg-whisk. (Still no panning of camera.)

There we get a little inspiration, to let P seize his chance and ride off in the car. So we get set up and focused on the car, and we call out to P—who is only too willing as it happens. We film him doing just what we want. He rides away.

We think it would be nice to get C to look up, see the car being stolen and shout: "Hey, come back!" But one attempt at rehearsal shows that C will not co-operate. Instead we persuade him to smile and wave and go on with his playing. This is much less trouble and just as effective.

Now that we have reached a point where we could end without too much abruptness, let us see how much film we have left. About 2 feet it is. What can we film with that? What about a shot of Mother watching the children from a window or from the back door? Is she willing? Oh, yes, in spite of all excuses about housework and other things. And that is the scene which runs off the end of the roll.

No script—no pre-planning: you can see how the plot develops itself with a little prodding. All the cameraman has to do is to think forwards and backwards and be quick enough to capture whatever happens. If fresh characters turn up, film them coming into picture; and when characters go, film them going out of picture: these entrances and exits are good for smoothness, though to get them often means quick decisions. It is all good exercise!

This has not exhausted our suggestions for improving continuity. Next month we shall carry on and finish the list.

FOUR WAYS OF MAKING FADES

Fades are among the first steps to making your films presentable to folk beyond your immediate circle. The first few you accomplish, with the filmic smoothness they invariably impart, are pleasing. But then you begin to see a little jerkiness or loss of quality or a friend damns them by telling you how *he* does them . . .

A fade-out, as distinct from a wipe-out, consists in the image gradually darkening until no detail is left. It can be done in four ways: by closing the lens iris, by using a fading-glass, by closing the shutter, or by after-treatment of the film. Each has its snags. My object here in summarizing them is to guide you clear of the uncertainties.

Lens iris. Four snags. The depth of focus improves during the fade, so (for example) a muzzy background may disconcert you by going sharp. The exposure varies, and if you have been over-exposing, there will be a marked improvement in quality (contrast) in the early part of the fade. Third, click-stops are a hindrance. Fourth, some lenses

only close to $f/16$ or $f/22$, and since a span of *at least* four stops is essential for making a reasonable fade, this means shooting at $f/4$ or $f/5.6$ respectively, involving excessive neutral density filters.

Fading-glass. You can buy these: glass strips about a foot long, clear one end and graduated to opaque at the other. The shot to be faded must be filmed through the clear end, which has no effect on exposure; at the correct moment for the fade, the glass is slid across at the desired speed till the opaque end covers the lens. The only snag is that the clear end has to be kept clean, as a filter has: there is also the bulk of the gadget to be considered.

Shutter. Only in three cameras can you close the shutter opening for making fades. There are two snags, one minor and both avoidable. First, the minor one that the effect is bad with fast movement across the field, since the increasing separation as the shutter opening decreases causes a jerky effect which may become noticeable before a merciful darkness cloaks it. And second

Camera team of the West London F.U. line up for an exterior long-shot for the colour production, "Sunday 1st June." Other films in current production or planned for the future, include "Little Men," "Death Plays Whist," "Pathetique" and "To Other Worlds."



—a rather subtle one—that if the shutter control is moved unsteadily so that, for example, you get *pairs* of frames with the same exposure (i.e., each step of darkening happens not every frame but every second frame) then flicker results due in effect to a phenomenon occurring at eight frames per second.

After treatment. This, with reversal film, means the use of a fading solution, consisting of what should be "black" dye. But the chemists have failed in what seems to me the simple task of creating a black dye; the best they can produce leaves a red or green tinge at the end of the fade. One can only minimize this effect by cutting to a piece of really opaque film as soon as the darkening of the dye reaches its peak. Some workers go to the length of arranging a reverse fade, by opening up the lens, when they intend to do a fade with dye, as this removes detail from the shot. I only use fading solution when a fade has been forgotten during shooting, or to help over a lame fade.

With these methods, you can scarcely fail to make fades of good quality. But what if the snags do get you down? The answer's easy. Cut the fades! Use wipes instead.

Rid your mind of the notion that wipes must mean a harsh line cleaving across the screen; the harshness is mellowed as you take the wiping blade nearer to the lens. In family films, I confess I always do my sequence transitions by simple wipes, using the exposure-meter case flap or any other handy bit of black or dark material if I have lost my indian-inked card, and passing the thing hard by the lens hood. It helps if you do all wipes out and wipes in in the same direction, of course, and (in family films) at the same speed. To get even less of an edge on the wiping "blade," take off the lens hood or provide some sort of a slot in it.

All the foregoing applies equally to the iris-out, a pleasant effect seldom used now. You can buy an iris (which should be fully-closing) taken from a scrap camera, and mount it just in front of the camera lens, so that even at small apertures the circle of the iris has a well-diffused edge.

MIMOSA

There will (luckily) always be amateurs who really enjoy trying the various makes and types of films available. At present it is a matter of regret to them that there are so few varieties with which to play. Who remembers Mimosa films, for instance? They were available in 9.5mm. and 16mm. before the war: an ortho emulsion giving the sort of crisp exteriors one associates with Verichrome roll films, and a medium-speed pan emulsion.

There is room for both of them again, I think we will all agree, so it is a matter of interest that the old Mimosa firm, formerly of Dresden, has now started building a new factory in Kiel. If they get cracking, then perhaps next summer . . . ?

SLOW MOTION

Back in the dim 1930's, this column advised against the waste of film and the disappointment resulting from reckless shooting at 64 frames per second (slow motion). One cannot more vividly bring home the potential wastage than by pointing out the shooting time of a charger of 9.5mm. film: about 17 seconds at 64 f.p.s. And then there is the awful tedium of watching the film as it so slowly unfolds and concentrates on *far too much* of the action.

The correct technique is almost always to sandwich the slow motion shot between two normal speed shots, so that they supply a lead-in and a follow-up to it. An easy example is the golf swing. First you shoot the minimum length, from swing-back to follow-through, in slow motion, lasting perhaps 3 seconds (12 seconds of film). Next you ask the golfer to do it all again, from teeing up the ball to starting the walk forward, say 10 seconds, which you shoot at normal speed. You then carefully cut-in the slow motion shot at the appropriate point in the normal speed general shot.

It is possible to be ultra-economical and to stop the camera for perhaps two seconds (that is, most of the time that will be covered by the slow-motion shot), but take care not to upset the golfer! Unless he is a student of Stephen Potter,



Checking camera distance for a shot for the Harrogate A.C.S. 9.5mm. comedy short, "The Tramp." Filmed mainly in the local Valley Gardens, it tells the simple story of what happens when a variety of characters all try to sit on the same park bench.

he may get rattled even by the sound of the camera *stopping*.

This sandwich technique of normal lead-in, then short apt piece of slow motion, then return to normal as the action is completed, can be applied in numerous cases: jumping, hurdling, and diving spring to mind at once. Mean-spirited cameramen can apply the opposite—i.e., normal approach to ball, then hectic activity shot at one frame per second, then casual normal speed walk away—to croquet.

CHILD STUDIES

An appalling number of cinematographer fathers fail lamentably in one aspect of their work of preserving the cute childhood charms of their offspring: they are so obsessed with getting the individual charming picture, snapshot fashion, that they omit to record characteristic action. Such action is very transitory; you hear parents observe of some well-remembered habit: "Do you remember how she used to do so-and-so last summer?" But seldom indeed is it recorded. Only too often the films merely show the child doing some routine childhood stuff as opposed to anything really personal to it.

Two of the three-year-olds living nearby have the trick, when rebuked for any reason, of getting up and walking rather disdainfully away. One of the children grasps its hands behind its back, giving an old man appearance. The other, born clumsy, always manages

to spoil the impressive effect by walking into or tripping over something.

In planning two-minute films of these prodigies I shall go to great pains to capture this characteristic. It should be fairly easy to contrive to get it on film. Then, whatever the dress, despite the background, regardless even of a hitch in my filming technique, I shall have captured something more likely to be affectionately remembered of these children than their clothes or hats.

BREAKING THE RULES

Breaking an established "rule" of the arts with cheeky arrogance is almost always effective. The critics and the elite spot the innovation and admiringly chide the perpetrator; others like the resulting effect because it is, generally, both thoughtful and "different." There was a good recent example of this in the musical accompaniment to *All About Eve*. In the big party scene, when almost all the dialogue sizzled with insults, the air was tense and moody, and B. Davis herself set the pace with her remark, "*Fasten your seat-belts: it's going to be a bumpy passage*", what music was chosen to fit behind the dialogue? The sizzling *Ritual Fire Dance*? The glittering *Magic Fire Music* from *Siegfried*? A tense modern piece?

None of these, but an old, slow fox trot. Musically quite unsuitable, but calculated to be recognized, and named to himself by each member of the audience: *Stormy Weather*.

The Workshop

You are invited to contribute to this feature. If you have produced a cine gadget which you consider to be novel and which does its job efficiently, we shall be pleased to hear from you. All material published is paid for.

A LIGHT FOR YOUR CAMERA GATE

There's a small light fitted in my camera gate, not to make the machine double as a projector, but for an easy method of lining-up and focusing titles. The principle is simple, the 'lamphouse' easy to construct, and no bashing of holes in the camera is called for.

By means of the light a target is projected upon the title card and the camera positioned for this image to cover exactly the area which it is desired to film. Then the target is pulled into sharp focus by adding a supplementary and/or by adjusting the main lens. You see the idea? This set-up must also work the other way round. With the camera left in position and loaded, it must film the chosen title area exact, straight, and sharp.

Although this scheme is of most value to the magazine-camera owner, who can whip out the light and replace by a film charger in a matter of seconds, the spool-loading adherent will find it useful too. For it is far easier than the conventional methods for lining-up a home-built titler or for checking a ready-made model. It is also of value in making ultra close-ups since fields of view, depths of focus, and finder parallax can be positively and accurately located.

Now for the construction of a miniature lamphouse to fit your camera. Type 'A' is the design to follow if you have a magazine camera, if your gate opens back at least half an inch or if the pressure-plate can be removed entirely. Type 'B' is an indirectly-lit model for less flexible gates; I have applied this design successfully on a camera with a pressure-plate play of less than one-eighth of an inch. The projected image is not so bright with this type, of course.

"Perspex" is the material used and, although three laminations are shown in the diagrams, more are necessary with thin material. The only critical dimensions are the back-to-front depth (to fit in the gate) and the slots which fit around the film guides. Slots to fit the usual type 16mm. gate are shown, but these can be cut to fit any type of gate in any gauge. The important point is for the target to lie flat against the front part of the gate. It needn't fit the gate aperture exactly—make it slightly larger to avoid fine adjustments. This

target is merely a piece of thin paper lined with black ink and glued in place with old film cement.

Into the hollowed-out centre of the device fits a small flashlight bulb, made a tight fit in the outer lamination by a thick copper wire connection which leads to one of the 6BA securing bolts. A small brass spring on the other bolt connects to the bulb's tip terminal.

The only concessions to optical efficiency of the light output are the bevelled reflecting surfaces shown and a coat of thin aluminium paint over the entire job, bar the target.

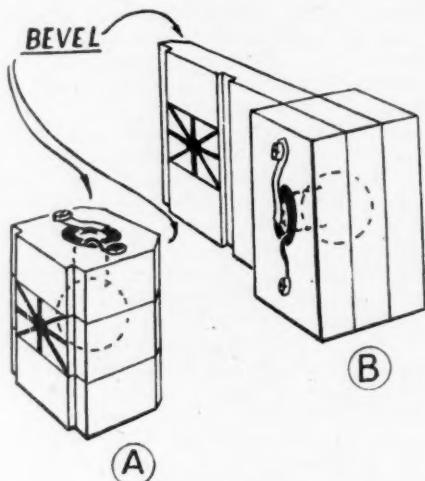
For cameras with removable pressure-plates, some method for holding the lamphouse firmly against the front of the gate must be devised. A block of wood faced with sponge rubber is useful here, and a dummy wooden charger carrying the lamphouse serves for those types of magazine cameras that carry the back of the gate on the magazine.

Wire the connecting bolts to a dry cell and you're ready to go. The 'A' type is workable for images up to a foot or more wide, depending on the camera lens aperture in use, while the indirectly-lit type projects a six-inch wide field. Work in a really dark room for the best results.

NEAL DU BREY.

Note: This idea is applicable to many, but not all cameras. The Kodak 8/45, for example, is one to which it does not apply. Note, too, that the motors of some models have to be run down before the shutter will stay open.

Since the camera gate is often a lot bigger than the projector gate—especially with 9.5mm.—it is a good plan to make the target the size of the projector gate to ensure that the area indicated will be the same as that which will appear on the screen.



IDEAS

exchanged here

Letters for publication are welcomed, but the Editor does not necessarily endorse the views expressed. Address: "Amateur Cine World", Link House, 24 Store Street, London, W.C.1.

THE AMERICAN SCENE

Sir,—The letters by P. P. Murray and Dennis Ryan (July) call for some comment. Mr. Murray's letter poses something of a problem, as any answer can be only of the conjectural sort. Since 9.5mm. film and cameras are practically unknown in this country (few photographers have ever heard of the gauge), we can only suppose what the reaction might be. Personally, I feel that at this point in time it would probably be futile to introduce it. One reason is our American desire for standardisation. Lack of a real standard size, for example, is holding up stereo progress in this country at present.

I would have welcomed 9.5mm. film, as it would have permitted me a compromise in quality and price between 8mm. and 16mm. (I work exclusively in 16mm.). However, the vast majority of cine workers use 8mm., although the serious workers among them almost invariably move on to 16mm. after they have learned some of the techniques. But in spite of all its drawbacks, 8mm. is satisfactory for the large number of people who are content with movie snapshots.

Mr. Murray's acquaintance with American movie makers must be fairly limited and a far from accurate sampling. While it is true that, as both he and Mr. Ryan state, there are large numbers of people who are content with snapshots (and why not, after all?), there are also tremendous numbers of people who do truly excellent work. Any issue of any American movie-maker's magazine, the hundreds of fine films entered each year in our ACL's 'Ten Best' contest, the splendid films shown at the Photographic Society of America, plus untold numbers at local cine clubs—all prove that our films are planned, that we do have elaborate prosceniums, electrically operated curtains, and the like.

As a matter of fact, there is so much emphasis on home showmanship that it has begun to annoy me. I find no need for such things as miniature theatres in homes. I am even one of those heretics who doesn't particularly like background music with my home movies, yet most of my fellow movie-makers in this country disagree. Indeed,

unless musical background is provided, a film has practically no chance of success in any serious competition.

Mr. Ryan would seem to imply that all Americans are made of money and possess fine equipment. Such is not the case! Although I am fortunate in having obtained a fine camera after a number of years (a Bolex H-16), these and 70-DA's are relatively scarce. For example, a few days ago I returned from a 2,000 mile trip throughout our southern mountains. I took a large number of colour transparencies and several hundred feet of movies on the trip. Wherever I stopped, I saw large numbers of cameras, but no really good equipment except my own and one other man with a Leica (captured from a Luftwaffe officer). Indeed, mine was the only 16mm. camera I saw, although at one vantage point in a national park, I counted not fewer than twenty people with simple 8mm. cameras, which seem to be almost as prevalent as Brownie box cameras.

Your correspondents' impressions of American movie makers, are about as accurate as those of people who think that everyone in Chicago carries a machine gun or that Indians still roam the streets of Philadelphia in full war paint.

CHALFONT, WILLIAM COLEY ROEGER.
PENNSYLVANIA.

STEREOSCOPIC FILMS: CUTTING TECHNIQUE

Sir,—I found Mr. Neale's description of the South Bank Telecinema most interesting, having myself paid it a visit a short time ago. I must say I thought the auditorium was a very beautiful piece of modern interior design: for the first time I felt that I really was living in A.D.1951.

Variable-colour screen surrounds, large screen television, stereophonic sound—all these are fascinating novelties and may even be improvements as far as I know. Stereoscopic film, however, although no less fascinating, is a much more doubtful acquisition, the fundamental snag being the severe visual shock of a film "cut" in three dimensions.

The crux of Mr. Neale's article is, I feel, contained in the words "As each new shot comes on to the screen, our eyes struggle to find the degree of convergence required." Here it seems that the stereoscopic film has to choose between the lesser of two evils: either it can continue to use conventional "cutting" technique, with its inter-action of long, medium and close shots—and our eyes must suffer in consequence—or it must abandon dynamic film cutting as we have come to know it and revert to "television" camera technique: slow pans, trackings in and out, which is more "natural," but to me at least, is inexpressibly dreary. Leslie Wood (in "Let's Go to the Movies," July) apparently feels the same way.

At all events, the problem of telling a story at an acceptable pace seems insurmountable—one can't be forever in a "boat moving down river." At the risk of being called reactionary I must give my view that the three-dimensional film has little to offer. Certainly no amount of stereoscopy can compensate for the loss of the exciting interplay of shot with shot.

ROCHDALE.

KEITH W. BROOKES.

VARIABLE BASS-CUT CONTROL

Sir,—I note with interest Mr. MacDonald's remarks (July) on improving sound reproduction on 16mm. equipment. I should like to point out, however, that both the lowering in value of the coupling condenser, and the removal of the speaker baffle, produce a bass-cut and not a treble boost. It is a well-known fact in radio circles that a reduction in the bass helps to improve intelligibility of speech, especially—as in the case of 16mm. sound—when the upper register is poor. It seems a pity, therefore, that so few of the lower-priced 16mm. S.O.F. projectors are fitted with a bass-cut circuit, which is often more useful than the usual tone control which is merely a treble-cut control. The enclosed circuit for a variable bass-cut control which may be easily fitted to an existing amplifier may be of interest to readers. It can be fitted in the grid circuit of the output valve, or when push pull output is used, it should precede the phase-splitter. If more reduction in the base is required, the .001 mfd. condenser can be reduced in value.

TOTTENHAM, N.17.

H. STERN.

PROJECTION FOCUSING

Sir,—I am glad to learn from Mr. J. Atkinson that the projection focus appeared satisfactory to an observer at the St. Annes-on-Sea conference who was wandering about the hall. Perhaps my use of the word

'throughout' was unjustified in view of the fact that there *were* some moments during the show when focus was impeccable. But unfortunately some fifteen people and myself seated at the front of the auditorium found ourselves not a little irritated because we felt those moments were too rare.

It is a commonplace for professional projectionists to show a series of short-run extracts. I have on many occasions sat in a local cinema while they ran for me the 'rushes' of the previous day's takes and, as Mr. Atkinson will no doubt be aware, 'rushes' are particularly troublesome with their tendency to gum up the gate and with varying lateral curvatures due to differing moisture content. But it rarely took more than a few seconds for the projectionist to find focus and to correct any frame-line shift that might occur (in 35mm. film) due to hurried and inaccurate joining of the short lengths. As to Mr. Gibson's suggestion, I know quite a few professional projectionists who wear glasses, and who do not lose focus on projection.

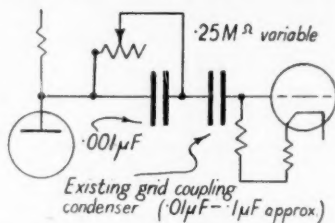
I think some of the answer can lie in the following. A 35mm. projectionist I know personally checks his films, always does rehearsal runs, prepares cue sheets and so on, and watches his focus like a hawk. I also know a publicity director who employs a 16mm. projectionist and complains that the said projectionist, having started up the machine, begins to read a book. Both projectionists are professionals.

But I still think that the main cause of the trouble is not so much with the projectionists as with the fundamental problem of designing a gate that will really control the lateral curvature of narrow-gauge film.

GEORGE H. SEWELL.

SUPERIMPOSING COLOUR TITLES

Sir,—Requiring rather lengthy titles for a colour film I am making I decided to superimpose the sub-titles on a sky background and the main title on a model background. I have successfully tried such superimposition with black and white but I



Circuit diagram for a variable bass-cut control (see letter from Mr. H. Stern in column 1).

am a bit doubtful about the snags which are bound to arise when colour is used.

My main title will open with a model of a round tower: the camera will track back to reveal a painted sky background with the letters "A Round Tower Production" superimposed. Rich red letters should provide a pleasant contrast with the grey of the tower and the green hill and blue sky background. Tracking back may be a bit of a problem but I think I can overcome it by means of single frame filming.

RATHGAR.

JAMES P. ROCHE.

We strongly advise the use of white lettering (or the letters could be set up on the model) since coloured letters cannot be superimposed except in limited cases when the emulsion has not already been "robbed" of that colour. To what extent a rich red can be obtained by superimposition on grey can only be found by experiment; but if you consider the case of very pale grey, you will see that some of the red-sensitive emulsion has been "used" to produce this, so that full red lettering could never be obtained by later superimposition. Again, once the lens has "seen" the blue sky, it can never produce a clear red on the same area.

Superimposing white lettering on a colour film is done in exactly the same way as on monochrome. See that the background is naturally dark, and expose correctly for full colour saturation; then shoot the white letters on a dead black ground in the titler and expose for clear white letters. Single frame tracking shots are quite easy provided a routine is worked out and adhered to carefully: there should be minimum movement between frames.

A RECORD ?

In a recent issue we published a letter from a reader, Mr. James Lister, about a show he gave with his Home Movie to an audience of 150 youngsters. Was so large an audience for a show given with so modest a projector a record? Many readers have answered the challenge. Here is a selection from the letters received.

Midnight Matinee

Sir,—Yes, I think my dockland audience must have been somewhere around four or five hundred. It was during the Coronation celebrations, when children's tea parties in the roads were a feature of the festivities. I started my silent film show at about 11 p.m. with a 30 in. x 40 in. silver screen in front of my house and the Home Movie projector in the middle of the road. Electric current came from a street lamp, the bulb from which I removed in order to plug in.

The news soon got around and a crowd collected. With them came a policeman who wanted to know if I had written permission from the council to use their electricity. The programme consisted of *Easy Street*, *Jealousy in the Circus* and, to conclude, *Charlie the Waiter*. And among



A still taken during the screening of "Paradise Cove," at the Eccles A.C.G. presentation of the 1950 Ten Best Films in Manchester. Photographs which the club's still photographer took during the Friday evening show were displayed in the hall at next day's performance. (See letter on page 477.)

those who enjoyed the show as well as anyone was the policeman himself.

Unknown to me a collection had been taken (for the "hire of the film," they said). I thanked the organisers and handed back the two or three pounds in silver and coppers for further festivities, for I had been amply rewarded by the laughter of the children and adults. There was no proscenium, no music, no shaded lights. And it was standing room only, for this was a midnight matinee out of doors.

BARKINGSIDE.

L. GOULT.

Just a Few Children

Sir,—My experience is similar to Mr. Lister's. I was invited to give a show to a few children at a local drill hall. I was told that only about 25 children would be there and only part of the hall would be used. My projector, a Eumig 9.5mm., seemed to be just about powerful enough for such an assignment, so I accepted.

On arrival, however, I was greatly taken aback to see at least 70 children, accompanied by adults. I began the show feeling hot under the collar, but when it was over I was rewarded with cheers from both children and adults. I have since given several shows with my good old faithful to similar audiences.

LOWESTOFT.

S. W. NEWBY.

Showman at 13

Sir,—At the age of 13 a friend and myself were giving shows for charities in public halls in our small town (Newark-on-Trent). The largest show we ever gave with two Home Movies was to an audience of 200. The 6 ft. picture (silver screen) could have been brighter, but there were no complaints, and the audience nearly brought the house down when the Chaplin films were shown. In the space of two years we collected about

£100, and even to-day we are still remembered for our film shows.

My friend's father built a small cinema for us when his garage became no longer adequate to hold our week-end audiences. Three of us put all the seats in, wired the building, made the dimmers, etc., and gave three shows a week after school (we were all under 16). The cinema paid for itself and no more, and you can imagine the pleasure and experience gained at this early age. I don't think there is another one in the country like it, but it is now rarely used, for the trio has long since broken up.

At that stage of my career it was all 16mm. but now that I am on my own again I am back to my favourite gauge, 9.5mm., and hope to remain so for many years to come.
EDINBURGH 7. T. B. SANSON.

The Parents Came, Too

Sir,—I was asked to give a show at a children's Christmas party. I took along my Home Movie (a PBX with super attachment) and home-made screen 36 in. x 28 in., and found myself among 120 children varying in age from 5 to 8 years. When the lights went up at the end of the 1½ hour programme, they revealed an even larger audience, for the parents had arrived and stayed to see the show.

I was about to pack up when I was asked if I would give another show for the older children. I had to go home for another programme of films, found on my return another full house and gave a two hour show. Payment was offered but the enthusiasm of the audience and their congratulations on the show were sufficient reward.

Best of luck, *A.C.W.*!

RADCLIFFE,
NR. MANCHESTER.

JOHN HAYES.

The Ace Scores

Sir,—I have given a film show in a large schoolroom to about 200 children at a Christmas party. The Pathe Ace motor-driven machine gave good, clear pictures on a 40 in. x 30 in. white matt screen from a 10 watt lamp. Previously I have shown films in our schoolroom to some hundred children, using the hand-turned Ace. I wonder if these showings are a record for the Ace?

I have now purchased a Paillard Bolex P.A. (250 watt) lamp and recently gave a film show at our local festival.

A.C.W. has helped me a lot.

ROYTON, OLDHAM.

FRED FREEMAN.

S.O.F. Would Have Been Useless

Sir,—During the past winter I gave twenty shows with my 200B to an audience of children of never less than 100. At one show it totalled 223! The performances were a great success, the youngsters thoroughly enjoying the Disney cartoons, Chaplins and slapstick comedies. Indeed, sound films could not have been heard above the shouts and laughter. The shows made a nett profit of over £35 for our church restoration fund.
STOKE-ON-TRENT. C. E. STEVENSON.

6ft. Picture from Home Movie

Sir,—I was called upon to give a show to 172 children as part of the V.E. celebrations in 1945. At that time lamps for the 200B were very hard to get, so I had to use my Home Movie. My screen was far too small, so we hung up a sheet, and secured a surprisingly clear 6 ft. picture. The children enjoyed the show so much that I could have gone on half the night.
CARSHALTON. B. TALBOT.

"One Could Not Count the People . . ."

Sir,—For two or three years in Bombay, my wife and I had a week-end camp 30 miles out in the forest. We had a cheap Pathe camera (100 rupees, or £7 10s. for camera, hand-turned projector and screen at an auction). We shot films of the local forest tribes and their woodcraft, etc., and with the help of a car battery, projected them in the evenings outside a grass hut to the villagers, who were tremendously keen. The screen was white cardboard, about 36 in. wide, the lamp was slightly overrun, and children and adults sat like sardines on the ground. At times we must have had more than 150.

A more unusual experience fell to my lot in a Bombay mill compound, where I was asked to give a show of Indian films. I had only a Siemens Home projector with 250 watt bulb, but fixed the two-bladed shutter which gave more light. We made a screen from 6 ft. wide rolls of white newsprint hung down, the screen being about 10 ft. wide. The men, women and children sat packed on the ground and a running commentary was given in Mahratti by the Labour Welfare Officer, who also produced a gramophone with amplifier. One could not count the people, but from a rough estimate there must have been over 1,500 there! The films dealt with their own festivals and things which they understood.

You should not worry about increasing the price of *A.C.W.* to 1s., because the magazine for a long time has been worth more than

this compared with others on the market.
ST. AUBIN, JERSEY. STANLEY JEPSON.

SPLIT-SCREEN SHOTS

Sir,—I have been re-reading the article on split-screen shots by W. M. Van Essen (April). It was very interesting to me as I have wanted for some time to have a try at this, if I can think of a good enough excuse to use it! Mr. Van Essen explains quite rightly that with the matte box type of masking it is impracticable to obtain a sharp masking line, and that even if this was possible it is not advisable owing to the danger of the mask line showing. But it is a pity he did not quote the width of the ghosted section. It is:

$$\frac{\text{Width of ghosted portion}}{\text{Total width of picture}} = \frac{F^2}{d.s.w.}$$

Where F = Focal length of lens in inches.
d = Distance of mask from lens in inches.
s = Stop number.
w = Width of gate aperture = 0.410in.
(say 0.4).

For a horizontal mask w = height of gate aperture = 0.294in. (say 0.3).

These assumptions are made in the simplified formula: (1) That the distance of the subject is large compared with that of the mask (d) from the lens. (2). That the distance of the subject is large compared with the focal length of the lens (F). (3). That the lens is focused on the subject.

With Mr. Van Essen's matte-box, these conditions are easily fulfilled at all subject distances over about four feet. Thus for Mr. Van Essen's test pictures taken at f/2.8 with a 1 in. lens, the matte-box being 5 in. long, the width of the ghosted portion is:

$$\frac{1^2 \times 2.8 \times 0.4}{5.6} = \frac{1}{5.6} \times \text{Total width of picture.}$$

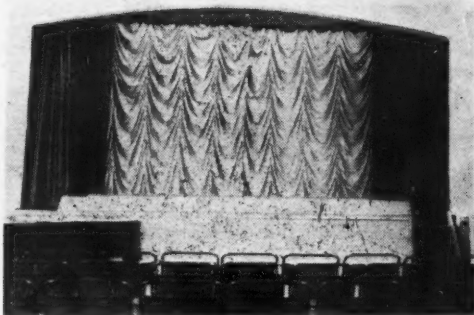
Remembering that the overlap area extends both sides of the centre line, the published half shots illustrate this very well. It will be noticed that for a 1 in. lens at f/11, the overlap occupies less than 5% of the frame width, and can therefore usually be ignored.

Congratulations on your efforts to standardise screen brightness. I find 10 ft. lamberts a bit on the low side (I see the S.M.P.E. committee is currently recommending a much higher value), but at least it will be a standard to work to.

LONDON, W.12. E. W. BERTH-JONES.

DEEP DOWN

Sir,—Fourteen years ago I wrote to you from a Durban address, complimenting you on the excellence of *A.C.W.*, and have been a happy subscriber ever since. Waiting for the quarterly issues during the war was agony. At the time I worked underground



This view of the Westminster College Film Society's theatre shows to advantage their attractive proscenium. An average audience of 200 (98% of the College) attended the series of film appreciation shows held last season.

in the gold mines and very often *A.C.W.* travelled with me 8,000 feet into the bowels of the earth where, on night duty during tea breaks, I had a quick glance at it.

I have had no hesitation in recommending it to the local cine club, and members are already subscribing. It does us good in this country to read of amateur cine workers in England and from what we read we know they are doing a good job. I shall be among the first to apply for a badge.

PIETERMARITZBURG, S.A. J. N. STEPHENS.

8,000 ft. in the earth is a long way down. Is this, we wonder, the strangest location into which *A.C.W.* has penetrated?

GOOD SORT

Sir,—I am a postal sorter and work very awkward hours since even a standard week often calls for seven days work. I carry *A.C.W.* around with me so that I can devour its contents whenever I have ten minutes or so to spare. If it were 2s. a month it would still be good value for money.

CREWE. NORMAN G. HILDITCH.

Perhaps this is one answer to our footnote to "Deep Down."

SMILES ALL ROUND

Sir,—I should like to put on record the really splendid service rendered to me by the Gevaert Organisation in regard to 8mm. monochrome processing in Switzerland. Messrs. W. Ronsens & Co. of Basle, who are the firm responsible for the processing of Gevaert film in Switzerland, have astonished me with their extremely rapid processing service, and with the delightfully friendly way in which they go about it. "By return" has been the invariable order on their part, and they have always used the express postal service to assist in



Made by members of the Vanguard F.U. at a cost of only £3, this dolly weighs 100 lbs. and is 5ft. 2ins. long. (See "Rival Dolly" in col. 2).

achieving this result. The quality of the finished product is excellent, and any visitor from this country may safely rely upon Messrs. Roosens & Co. for that unfailing courtesy which one almost takes for granted when dealing with Switzerland and the Swiss people.

I am equally certain that Kodak Ltd., in Lausanne, maintain a similarly good service, as this was my experience two years ago. Happy experiences of this kind make the use of 8mm. well worth while, and it is no exaggeration to say that I have had good results even up to a 6 ft. wide picture when using Swiss processed film in the Bolex M8 projector. Prices of raw stock are very high, however, so the visitor would be well advised to take all that he is likely to need and not to rely on local purchase.

The Customs officials did not require the payment of any duty on film taken abroad and processed there and then brought back with me, but a strong word of warning is necessary in regard to Kodachrome. This takes longer to process and to reach its owner afterwards. Thus, if it has to be posted to the U.K. the recipient then has to pay duty in the usual way. Finally, may I thank you most sincerely for the untold pleasure I derive from what are obviously the best publications in their respective spheres—*Miniature Camera World* and *A.C.W.* Gifted writers have said many times already just what I think about these two magazines, so it would be quite impertinent for me to say more than "Thank you very much indeed, for all your help."

Please accept my very best wishes for the continued progress of *M.C.W.* and *A.C.W.*

Under such excellent guidance success is more than assured, and even with the inevitable price increases there is absolutely nothing else to compare with them on the score of value in its widest application.

ILFORD.

A. P. GANE.

May we include in our thanks the many other readers who have written to assure us that they accept philosophically the increase in the price of A.C.W. And a special salute to the reader from Aberdeen who wrote: "Now, Mr. Editor, as to your goodness, I cannot understand all this apologetic fuss you are making over an increase of 3d. A.C.W. would still be good value at 2s. (Fancy an Aberdonian saying that!)"

SCREEN SURROUND

Sir,—This is a letter from a disabled ex-soldier, to let you know how much I enjoy reading *A.C.W.*

I noted with interest, from D. M. Neale's article on the Telecinema (July), that there is no black surround to the screen used there. The 50 in. x 30 in. screen my father and I made does not have a black surround either, and my projector (9.5mm. Baby, 1923 vintage) gives the grey surround effect described by means of a small device inside the sprocket intermittent. The frame can be moved up and down to include more sky or foreground, as mentioned in Norman Jenkins' book, "How to Project." But I disagree that this cannot be done without tilting the projector; I can do it with the projector perfectly level. My screen also has a concave surface which seems to make a big improvement in the light reflectivity and give the picture added depth.

FORFAR.

J. H. MACKIE.

RIVAL DOLLY

Sir,—The photographs of the Cosmo A.F.P.U.'s camera-dolly (May) aroused great interest among Vanguard members. Human nature being what it is, we immediately compared Cosmo's effort with our own, and as the Chinese say one picture is worth a thousand words, please find enclosed two thousand words-worth. Cosmo score over us in that their dolly is much lighter in weight and can be steered round corners; our dolly weighs about 100 lb., and both axles are fixed. With cameraman and focus puller aboard, it runs smoothly and easily on its roller bearing wheels.

The length is 5 ft. 2 ins., width 2 ft., height 10 ins. The camera column is telescopic and slides on runners to an outboard position for traverse shots. Both stools are

adjustable for height. The platform is of 1 in. pine and is reinforced with Duralumin sheeting. The framing is of doubled Duralumin angle. The wheels are 10 in. in diameter and pneumatic-tired.

Now for a startling revelation ! The whole job cost just £3 (for the wheels only). This goes to prove the powers of persuasion, cajolery, wheedling and what have you. We descended *en masse* on relatives and friends ; lumber-rooms and attics were ransacked ; a street market delivered up the wheels. Perhaps we were fortunate, but where there's a will there's a way and where there's four wheels there's a way of making a camera-dolly, so come on you dolly-less clubs, get cracking !

VICTOR ATLAS.
VANGUARD FILM UNIT, LONDON, E.5.

THE TRAINS MOVE NOW

Sir,—I am a complete beginner in cine work, having exposed only some 90 ft. of 9.5mm. film to get the feel of my camera. Due to pressure of work, there the matter stands. All I can do is to make some necessarily vague plans for my holiday film and regularly read *A.C.W.* from cover to cover. I decided to take up cine work because I found that still photographs of railway trains (my abiding interest) looked dead.

I kicked off on 9.5mm. because I thought that it would mean less outlay wasted if I did not produce more than a series of glorified snapshots. I bought a second-hand



The Vanguard F.U. camera-dolly in use. The stools, for cameraman and focus-puller, are adjustable for height (see letter "Rival Dolly" on opposite page).

Dekko (f/1.9 Ross lens) and plan to get a dual-gauge projector this autumn so that if I wished to go over to the larger gauge, my existing equipment would still be suitable. I was very pleased to find that course recommended in the June issue.

The Cine Circle scheme is, I feel, an admirable one. I speak from experience as I have long been connected with a similar organisation in the model railway world. Every member must be 100% keen. This is the only qualification needed ; given this, every circle will be a howling success. Congratulations on an excellent magazine. It does, in large measure, answer my problems. No doubt in time it will answer them all.

DAGENHAM.

C. J. FREEZER.

A LENS FOR THE GEM

Sir,—With reference to the long-focus lens for the 200B projector described in the July issue, I wonder if readers might be interested in an arrangement I use on my Pathe Gem.

From an optician I purchased a small reducing lens for 6d. and fixed it in a cardboard mount duly blacked; this device is prodded down the lens holder as far as it will go and the lens replaced. I do not find any deterioration of the projected image compared with the normal lens fitted and there is no modification to any part of the projector. In conclusion, I would like to say that for once I do not begrudge something having gone up in price—*A.C.W.* is very good value indeed.

KINGS LANGLEY.

K. O. PAWLEY.

AT LEAST SHE KNOWS WHERE HE IS

Sir,—The splicing in my film was coming along fine because I was able to borrow three extra splicers. I put one friend on the Kodak, another on the Craig Sr., and the third on the Bell Howell diagonal. Then, what do you think ? Mother offered to help—the last person in the world I expected to see splicing was mom !

VANCOUVER, B.C.

DAVID HUGHES.

This is the first mom to assist a cine-mad son we've heard about, so the record merits its place. The male seems to have made a corner in movie making; yet some good films have been made by ladies. In next month's issue a successful practitioner will put her point of view.

HOW MUCH ?

Sir,—Could not the film library announcements include an indication of the booking fee ? I am sure most borrowers would welcome this.

FALMOUTH.

R. FRAY.



Old Willie Hill, the "star" of "His Crumbling World," has never been in a cinema in his life—which may be the secret of his artlessly unstudied but sincere performance. In the photograph above he studies the scene through the viewfinder after the camera has been set up by the producer, Bill Dobson (right). (They both appear again in the picture below). Shots of the ruined house, shown in the centre photograph, are intercut with a still of the mansion as it was in its hey-day. In the third photograph producer and actor prepare for the filming of the bird's nest sequence.

A YOUNG MAN IN A

The youngest producer ever to feature describes the making of



A battered shutter creaks on rusty hinges as it swings idly in the breeze. A rustling in the undergrowth gives away the presence of some animal on the prowl. The first streaks of dawn creep over the hills, and gradually light up a scene of desolation: a ruined mansion, deserted cottages, an idle grain mill, tumbled-down walls and fences. From the chimney stacks of the crumbling pile the rooks awake to start their chatter.

Gradually the sun brings colour to the scene, and a tidy cottage, obviously still inhabited and well cared for, emerges with the dawn. Its occupant is industrious, for in the tiny garden some hens root around, there are a few vegetables and well tended spring flowers.

As we look at the cottage, a lace curtain at one of the windows is drawn aside, and an old man gazes out. It seems he is sizing up what sort of day it is going to be. But whatever the weather, old Willie is ready for another day of toil, ready to try to arrest the spread of decay all around him.

His daily housework complete, a hearty breakfast finished, he walks purposefully off down the road. The bursting buds on the trees and the young shoots of corn herald the spring. The long passage of the years has not dimmed his joy in them, for Willie is



CRUMBLING WORLD

in the *Ten Best*, BILL DOBSON,
his prize-winning film.

young in heart. That is why he is still sprightly, why he can always find something fresh in the countryside in which he has spent so much of his life. That alert gaze has a proprietorial cast. This is *his* countryside.

In the distance is the ruined mansion. At his feet is a dead lamb. Old Willie brandishes his stick at the rook which flaps its wings on the crumbling chimney stack. Death and decay are ever-present, but it was



Raking among the debris of the ruined mansion, Old Willie unearths a painting of the building as it used to be.

not always like that. See, here is an old watercolour thrown on a pile of rubbish. Yes, that's how the mansion looked when he knew it years ago. But now the garden is a wilderness, the house a naked shell.

Ah, well, he'll keep Time at the gate as long as he can. How much to be done, and how little he can do! But to-day at least he can repair the fence that no longer keeps out the cattle. While he lives, while he is allowed to finish his days in this spot, none shall say he has spared himself in his self-imposed task.

At noon he eats the sandwiches he has brought with him and rests awhile. And as he gazes at the derelict garden he remembers how as a young man he tended the rose bushes. We, too, see him as he remembers himself. That was in the days when it was always early summer. Not even a hint then of the ripeness of autumn; never a shadow of grim winter. Winter? But it's spring right now, and there's a job to be done. One must get on with it.

The fresh colours of afternoon, made yet more fresh by a brief shower, are clouded by approaching dusk. There is little more that can be done to-day. He has told the shepherd about the lamb. The shepherd's crook in the foreground, Old Willie talking to someone out of the picture, a flash back to the lamb and the rook, have established the action for us. So old Willie returns home, no winter in mind or bones.

Isn't there a nest over there to be tenderly examined? The eggs not hatched yet? No, tomorrow perhaps. The cottage glows in the rays of the setting sun. The door closes on him. The fire is still burning. After his evening meal he will settle down for a read. If now there is the sadness of



The well-composed shot from which this frame enlargement is taken precedes a flash-back sequence depicting Willie, in his youth, tending the rose-bush which has now gone wild.



The opening sequence shows Willie preparing and eating a hearty breakfast before setting off for another day's work. (Frame enlargement.)

loneliness, the characters in his well-thumbed book will banish it. Outside darkness descends on his crumbling world.

That, then, is the story I have tried to tell in my film, and this is how the theme suggested itself. In the early days of the last war my father decided that it might be as well to have a cottage somewhere in the country to which we could move should our town house be bombed. When the opportunity arose to purchase a small house which had been the gardener's cottage in a beautiful estate in Peeblesshire, he gladly accepted.

The county family who had occupied the mansion for many years had died out. The new owner required the estate only for agricultural purposes; he had not been able to find a tenant for the big house so he decided to remove the roof to offset the financial loss.

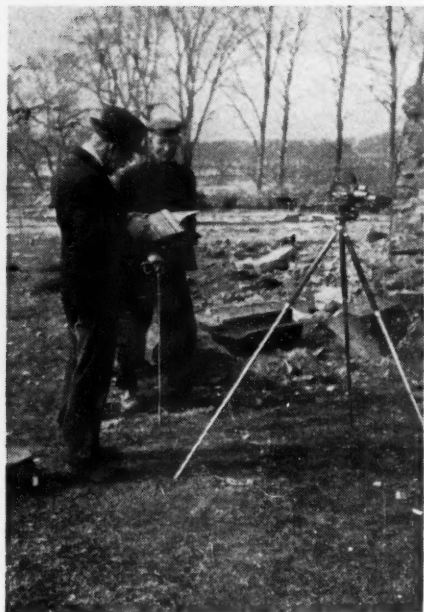
During our weekends at the cottage we got to know the few remaining countryfolk living round about and, in particular, we became very friendly with old Willie Hill, a bachelor in his late seventies, and a stonedyer to trade. One delightful summer evening, as Dad and I were leaning on the wall admiring what had at one time been an ornamental lake in the estate, Old Willie sidled up to us and, in a quiet voice, informed us that he had retired from work.

Dad suggested to him that he was surely too young to retire, and what was he going to do now? His answer came pat: "I am going to work for you." That was how he came to be handyman, looking after our little cottage and the ground about it.

As acquaintance ripened we began to value his sterling character, and we learned a great deal from him about his life and the



Must try and keep the place tidy! While on his tour round the estate Willie removes a rusting tin can from a pond and buries it nearby.



Old Willie is briefed for the picture sequence, a frame enlargement from which appears on page 451.

departed glories of the estate on which he had spent his days as a retainer. And it was gradually borne in on us that we ought to have some record of him. A film, of course!

The first thing to be done was to write an essay, treatment and script. Dad and I had both learned a great deal by taking part in Mr. George Sewell's little character studies exercise (you may remember his invitation to compete in "Odd Shots" last year) so we asked him for his opinion on what had been done. And did he tear it to bits!

Dad and I had very different ideas on themes, so we each decided to go our own way. The only real point of resemblance between the two films is that each is built round the same man, though inevitably some of the action in my film is practically duplicated in Dad's. (His won the Scottish Film Council's prize of £10 in this year's Scottish Amateur Film Festival.)

It was only during the filming that some of old Willie's idiosyncrasies became apparent, so I found it desirable to make a few alterations in the script. But the necessity for making the amendment does not, I think, invalidate the sound sense of the advice to write down one's ideas before

filming. A start was made in the late spring, and the weather could not have been worse.

I know now that confining the action of a film to one day leads to no end of complications. There was the disastrous day when we waited for an hour and a half for the sun, in order that I could take one very short sequence. The chance to shoot came, I started shooting—and then the sun went behind a cloud and stayed hidden for the rest of the day. Even the few feet I secured were not much good, for I discovered that Willie was not dressed the same as he was the previous day.

On one morning I concentrated on portrait close-ups, and decided to photograph his hands in the afternoon. Willie said he would be back at two o'clock. The camera was set up. Everything was ready. Willie arrived to time, but his hands were like a Red Indian's. They were chapped, so he had painted them with iodine.

There were many set-backs such as this, but the worst enemy was the weather. The sun seemed only to shine on Sundays, when it was not right to deny him his day of rest, when he had to go to the nearest village on some errand, or when I was imprisoned in school. I had planned to complete the film during our spring holidays, but it dragged on right through the summer. So not only was there the problem of changes in the scenery but—since I was using Kodachrome—of colour values as well. And one day we were horrified to find a demolition squad had started work on the old mansion, but we successfully pleaded with them to stay their hand on certain parts which I had still to film.

Technically, there is very little to be noted. I realised that part of what charm I could contrive to instil into the film would depend on a straightforward technique. In any case, my lack of experience prevented me from carrying out any elaborate camera work. So, as a first step, the script was kept simple. I was fortunate in being allowed to use a Bell & Howell Filmo 70 D.A., a rather flimsy German telescopic tripod, with a pan and tilt head, and a Weston Universal exposure meter. And how carefree one can be when someone else is paying for the film stock!

The one-inch coated lens used almost throughout gave very good definition. All the exposures were very carefully checked, and I found the critical focuser most useful for securing accuracy in close-ups, but how I wished our Filmo had a back-wind! Lacking it I had to do without some very necessary mixes, for we had no darkroom handy, and juggling with film under a heap of coats is risky.



To secure the most effective camera angle for an "interior," the producer set up his tripod on what was left of an upper floor. The two frame enlargements below are taken from the "shower" sequence.

Lighting for the interior scenes caused some headaches, the old man's cottage having no electricity supply, but we got enough light for shooting by using large mirrors as reflectors, and we were also able to reflect the sun, periscope fashion, for close-ups. For the daydream sequence (in which he imagines himself as a youth tending the roses) I slowly drew over the lens a clear strip of Perspex, which had been diffused (gradually) at one end with fine emery paper. This gave a slightly misty effect. I deliberately avoided panning or tracking shots, depending on frequent change of camera angle to sustain interest.

As I have said, the weather was exasperating. It rained so consistently, indeed, that it seemed to me that it would be flying in the face of an already sufficiently disgruntled Providence not to write a rain sequence into the script. This was one of the few sequences I had no difficulty in securing! The rain comes, pattering on pool and roof and driving Willie to shelter. He waits awhile philosophically, then the weak sun

peeps out shyly, and Willie resumes his work. I said 'rain,' but in fact it was sleet—and that in the month of May.

I had the script by me, of course, throughout the shooting of the film, and I carefully noted down on it details of each shot as taken—the exposure, sometimes a note on the composition, and so on. I found it useful to chew over this addenda at the end of the day. It was a useful check on how far practice had caught up with theory, enabling me to determine whether future shots of a similar kind were feasible or whether I should have to amend the script in minor details or choose different camera set-ups. And I recorded the general atmospheric conditions and time of day to assist in the arrangement of colour continuity—though this, I am afraid, was not always successful.

Willie has never been to a picture house in his life. When we brought him to Edinburgh for our little 'premiere' at home, observing him as he watched the screen was a joy—and something of a thrill.



By
**BRIAN R.
EVERETT**



5,000 People Saw Our Newsreel

The charter sanctioning the holding of Cheam Fair was granted more than 700 years ago. When we heard that the Fair was to be revived for Festival year, we decided that we just had to film it. But a film of this kind would need to be shown as soon after the event as possible; and if our work was to be really worthwhile, it would—we hoped—deserve and demand a large local audience. So we talked the matter over with the manager of the local cinema.

He had no doubts about the potential appeal of the film, but there was an awkward problem to be resolved: how to show a 16mm. picture on the 21 ft. wide perforated screen. We very hesitantly suggested trying out our old pre-war Debie.

On the morning of the following Saturday we set it up in the projection box. With the shutter set in the two-bladed position and the transformer stepped up to give 120 volts to the lamp, we put through one of our club films and crossed our fingers. The picture was surprisingly bright (it was about 16 ft. wide at the 95 ft. throw). The manager was very impressed, and agreed to put on our film of the Fair as part of the normal programme.

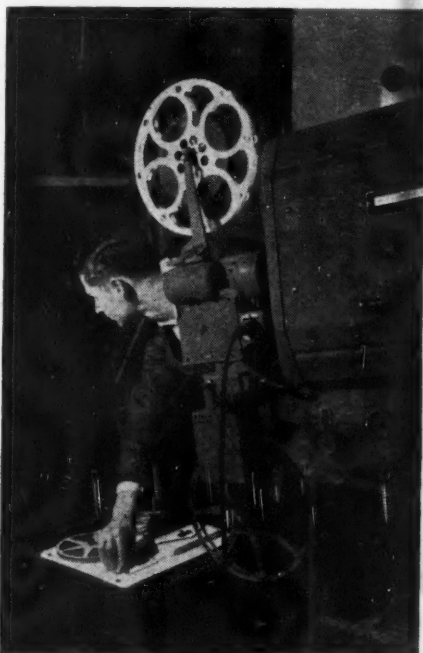
We needed to have a commentary, of course, and fixed up with Western Electric to link up our tape recorder with the existing sound system in the cinema. Their engineer came along and suggested, after much experimenting, that the best scheme would be to take a well screened lead from the first stage of the recording amplifier to the microphone input on the W.E. amplifier. We tried some voice tests through this hook-up and were amazed at the quality of reproduction. We never believed that the acoustics in the other halls in which we had shown our films could have been so bad!

But, as the date of the Fair grew near, we could no longer still the doubts that had begun to arise. Surely the film should be in colour? But projecting a colour film would upset all our carefully laid plans. An arc projector would be needed. We phoned A.C.W. who suggested we contacted Mr. Watson of G.B. Equipments. Great relief—he was sympathetic! And by next day the

loan of a Bell & Howell-Gaumont 609 projector had been arranged.

We began filming a few days before the opening of the Fair, using Type A Kodachrome with an 85 filter in an f/1.5 Filmo. The first scenes were to be of the stalls being erected. Since the charter stipulates that the Fair is for one day only, the stalls have to be set up (theoretically, at any rate) after midnight of the preceding day, so there was nothing for it but to try some night shooting.

We collected all the lighting equipment we could lay our hands on (500 watt spots and eight photofloods) and persuaded two householders to let us run leads from their houses into the roadway. But when we arrived at 11 p.m. we found every stall in



Starting up the B. & H.-Gaumont 609 arc projector and the tape recorder.



The author "in the saddle" for the roundabout sequence.

position. Nothing for it but to stage the erection of one. So we roped in a squad of interested onlookers and set them to work.

After we had taken some long shots at $f/1.5$ we started to move in for some close-ups, when someone tripped over the main supply cable. There was a brilliant flash, the whole bag of tricks fused, and we were left with only three photofloods.

The sky was overcast on the day of the Fair, so we had to work at $f/2.8$ most of the time (we were shooting at 24 f.p.s.). A tripod would have been rather a liability in such a crowded scene, yet hand-held shots would scarcely have been acceptable for presentation in a public cinema. So we used a unipod, and very useful it was.

We got through 600 ft. of Kodachrome and delivered it to Harrow the next day. Kodak had agreed to rush it through and we were able to collect it the following evening. We began the rough cutting at once, then went down to the cinema and,

when the evening performance was over, assembled the arc projector in the box. By midnight we had projected the rough-cut which was then whisked off by two members who worked on it until 3.30 a.m.

The next evening (Friday) we recorded the commentary and delivered everything complete to the cinema the following morning. The 3 in. lens supplied with the projector gave only a 12 ft. picture, so we borrowed a $2\frac{1}{2}$ in. lens, the service engineer of Granada Cinemas brought along a photometer and, after careful alignment of the arc, we finally got about 9 foot candles on the screen—and we were all set for the Press show.

The operating staff at the cinema had the splicer handy (there were more than a hundred joins which we reinforced with Sellotape) and they also operated the tape recorder. During the week the film was shown we were able to leave them quite happily with our maze of bits and pieces.

The cinema (the Century) put out some very good publicity and more than 5,000 people saw the film. It had meant a lot of hard work, but it was certainly worth it—and we were not a little gratified by the letter from a reader in last month's *A.C.W.* commenting on the colour quality of the film. "In fact," he wrote, "it seemed to me that the producers of *Cheam Fair* had used a process entirely different from that used by all other substandard enthusiasts. What is the explanation?" Perhaps these notes will help to supply it.

A.C.W. INTERMEDIATE COMPETITION

Final notice! All entries for the *A.C.W.* Intermediate Competition must be here at 24 Store Street, London, W.C.1 by September 15th. Each film should be accompanied by the entry form obtainable from this address (please enclose 2½d. stamp for postage).

As the name implies, Intermediate is for those amateurs who feel that they have not yet gained sufficient experience to warrant their competing in the Ten Best. The fact that you may have had a shot at the Ten Best does not bar you from entering for Intermediate provided you have not won a Commendation. Indeed, no amateur who has gained a Commendation in any of the big competitions is eligible to enter.

Further, no films entered unsuccessfully for any of these competitions (including the Ten Best) may be submitted for Intermediate, for—as we have pointed out before—if the contest comes to be regarded as the depository of lost hopes it will be a defeatist affair, whereas we

intend it to be vital and alive—a nursery, not a mortuary.

There are two classes: one for cameras having fixed focus $f/3.5$ lenses and the other for films taken with any other sort of camera. All three gauges will be judged together, but each class will be judged separately. The five best films in each class (irrespective of gauge) will each win an award of £5. Subject and length can be just what you like, but every film, however short, must at least have a main title.

Each entrant will be provided with a copy of the judging sheet. We do not award marks for specific aspects of technique (it is not really practicable to do so for an entry of more than twenty films) but nevertheless every producer will be able to see at a glance just how he fared in those aspects.

We hope to see an interesting entry. Your first step is to send for the form which gives all the information you need. Please apply as soon as you can, for no films can be accepted for the competition after Sept. 15th.



If I DID Make A Holiday Film...

By TONY ROSE

AH, if!

Among the perennial subjects of amateur films, baby-on-the-beach is second only in popularity to baby-on-the-lawn. And George Sewell told us, in a characteristic aside to one of his recent lectures, that there is no finer subject in the world. (What could be more inspiring than a new life beginning?)

Reluctantly, I find myself having to admit that Mr. Sewell is right. I say reluctantly because, despite the fact that I am a father and a moderately proud one, I have never made a holiday film.

Most of what I laughingly call my leisure hours are given up to amateur film production. Yet my children's first footsteps have gone unrecorded. Their annual splashings and splutterings in the surf are also in danger of being lost to posterity.

My wife would like to know why. I tell her that I shall get around to it one day... when I buy a movie camera or can borrow one and when I have learned how to press the button and so on. But these are only

practical difficulties, comparatively easy to surmount. I know in my heart that the real problem holding me back is an artistic one: how to do justice to the subject. How to capture those golden moments as well as some of baser metal. Above all, how to blend them into a film that is a film and not as the critics are so fond of saying, "a mere collection of animated snapshots."

Having worked on fiction films of some complexity, I once thought it would be easy to give cinematic shape to something as simple as a family holiday. Now I am not so sure. Not half so sure.

Fictional Framework

Peter Bowen has demonstrated the dangers as well as the advantages of fitting the family into a fictional framework. His *Eggs for Breakfast* was made with great skill and it certainly had shape but it was an arbitrary dramatic shape imposed by the plot. The feeling of being on holiday and the family itself were swamped by the situation and the bravura effects afforded by parallel cutting. Even the introductory sequence was functional—a contrivance to get the children on to the cliff. There was none of those happy, revealing moments when the camera seems to catch a character off guard—moments which the animated snapshot maker often achieves by pure accident.

It would be foolish to castigate Mr. Bowen for not doing something which he never intended to do. I only wish to point out that *Eggs for Breakfast* seems to me a not very good portrait of a family on holiday, partly because it succeeds so well in being a highly disciplined movie.

F. C. Gradwell was surely on to a more fruitful idea in *Paradise Cove*. Here was no 'made-up' story but a theme growing naturally out of his own experience: the memory of holidays now past.

Personal Memories

Memory is a useful hold-all for ill-assorted visuals, and it can excuse unorthodox continuity. But to convey the flavour of personal memories—and even a family film should not, I feel, assume prior knowledge on the part of all its viewers—is a most difficult thing to do. It demands, first of all, a clear separation of what is actual from what is remembered, whereas all photographic images are apt to appear uncompromisingly actual. Secondly, it demands the establishment of a very subtle kind of continuity based on the association of ideas and emotions. In brief, it demands poetry and, like the writing of free verse, it is very easy to do but very hard to do well.

Having seen *Paradise Cove* and also read Mr. Gradwell's account of it in the June issue of *A.C.W.*, I cannot help being struck by the fact that his achievement has fallen very far short of his intention. Since I am not convinced that I could do half as well, I shall resist the temptation to make a holiday film on the same pattern.

What I should like to do is something a good deal humbler. I should like to express something of the pleasure experienced by most parents when, in an affectionate but fairly detached frame of mind, they watch their children at play. They indulge in a kind of character analysis, and the pleasure is derived from the discovery that they have brought into the world not only small creatures of flesh and blood but also individual persons, each one strangely different in temperament from the next.

Revelations of Character

Seen at close quarters children are not simple characters or, at least, they are only simple insofar as they give themselves away more easily than adults. For example, by watching my children I can divine that my daughter, aged two and a half, has more initiative than my son, aged five. If the truth must out, she has more physical courage, too. Yet she is quite willing to pander to his self-esteem by making it appear that he is the instigator of any trouble that she leads him into.

The Plot's Not All That Important!

(Continued from page 432)

of a fireside over the rest of the screen—couldn't spin out longer than fifteen seconds . . ."

Well, of course, put like that it wouldn't make a good film. But then, that's the whole trouble with 'Thinker Up of Good Plots. To him, a film is just a story, and he is far more interested in putting the "story" on the screen than he is in expressing what is going on in Father's mind.

However, if you feel doubtful about tackling a film with so little physical action, we could, still keeping Father digging, think up another mental conflict, only this time a conflict expressed by stronger action. We have Father smoke a pipe, but it keeps on going out or refuses to draw properly. Imagine the gestures with which he stops digging and fiddles with his pipe; perhaps it goes for a while and it looks as though all is well. Then it blocks up again and once more the digging stops.

Father is obviously made to "react" (behave) in whatever way we feel appropriate, and once more with care we could build

That is the sort of thing I would like to get into my film. The children reveal it mostly by their actions, which is good for a silent film. But I do not think it would be apparent to an outside observer. It is only apparent to me because I have watched them over a period of time and can put two and two together. To put it over on the screen, I would have to present the audience with two and two already added up. I would have to concentrate months and years of observation into a few minutes.

Tremendous Job

Maybe the only completely satisfactory way of doing that would be to shoot thousands of feet of candid camera stuff and then do a tremendous job of selection and arrangement. Clearly, an impractical proposition! Compromise then: perhaps a scripted incident to illustrate the character traits I have in mind but not requiring the children to do anything outside the normal run of their activities. And the incident must not become important in itself.

I shall have to think some more about this. Meantime, my wife tells me she is negotiating for the loan of a movie camera. While I am still pondering, she will probably go out and shoot a film. I have an idea it will turn out to be "a mere collection of animated snapshots." Which is just what she wants.

up a cameo on the basis of this conflict between Father wishing to dig and smoke, and Father having to dig but unable to smoke. Moreover, this mental conflict could be expressed by quite "strong" action and gestures on Father's part.

Notice also that it matters little how we end the film—whether Father pockets the pipe in disgust and digs on in misery, or whether he unexpectedly digs up a piece of wire with which he clears his pipe and so digs on contentedly. It is the conflict which interests.

It is not at all difficult to get such conflicts into our episodes. Every episode we think up will have the possibility of conflict somewhere in it, and it is up to us to discover and portray it. Some of the conflicts which we think up will be so trivial as to be not worth using, others will be so powerful that their portrayal is best left to a master hand. But there is no reason why we should not pick some of the "in-between" ones.

When we have done this, however, we have not solved all our problems. Other factors have to be considered, as I hope to explain next month.

THE PROBLEM OF 8mm. DEFINITION

The second article in the series designed exclusively for the 8mm. user

By J. D. R. CARTER

To obtain the best results that 8mm. can give, you have got to do all you can to ensure good definition. At the taking stage the chief factors involved in this are the camera lens and focus, avoidance of camera movement, film resolution, and accuracy of frame-to-frame registration.

The normal angle 8mm. camera lens has a focal length of $\frac{1}{2}$ in., or 12½mm. This is just about the shortest focus camera lens manufactured—except for one or two wide angle lenses for 8mm. cameras. One of the characteristics of lens design is that the shorter the focal length, the easier it is to make well corrected lenses of wide apertures. Hence 8mm. cameras can be provided with lenses of aperture $f/2.8$ of relatively simple construction and therefore at relatively low cost, whereas a 16mm. camera would be fitted with a lens of probably no greater than $f/3.5$ for the same sort of lens design.

Most 8mm. cameras are provided with a lens of maximum aperture $f/2.8$, in a fixed focus mount. This is all that most amateurs ever need for normal filming. A few are fitted with a lens of rather wider aperture, usually $f/1.9$ or $f/2$ (virtually the same), which passes just twice as much light as the $f/2.8$, and there are also lenses with a maximum aperture of $f/1.4$ or $f/1.5$, passing four times as much light as the standard $f/2.8$.

An $f/1.5$ lens can be most useful for interior work in poor light. I have obtained remarkable results photographing a wedding inside a church, with no lighting other than that coming through the windows. But ninety-nine out of every hundred shots can be made perfectly well with an $f/2.8$ lens.

Lenses of wider aperture than $f/2.8$ are supplied in focusing mounts. That means one more thing to adjust, or forget to adjust! In ordinary exterior shooting, practically everything from mid shot to distant shot can be photographed with the lens set at 8 to 10 ft. and in effect used as a fixed focus lens. No one will ever know you weren't setting the focus scale accurately. Reason: the remarkable depth of field with these short focus lenses. It makes focusing virtually unnecessary for 8mm.

The depth of field is indeed one of the outstanding characteristics of 8mm. compared with other gauges. Shots taken with an 8mm. camera with 12.5mm. lens focused on 10 ft. and used at as wide an aperture as $f/3.5$ would be acceptably sharp from about 3 ft. 6 ins. to infinity. On 16mm., the 25mm. lens would give pictures which would be sharp from only 7 ft. to 17½ ft. On 35mm. the 50mm. lens would yield acceptably sharp images only from about 9 ft. to 11 ft.

The 8mm. fan can thus use fixed focus lenses of wider aperture than is usual on other gauges, and, moreover, obtain sharp results over a wider range of subject distances. For example, at $f/5.6$ the 12.5mm. lens will yield acceptably sharp pictures between 2½ ft. and infinity, while stopped down to $f/16$, the depth of field is truly astonishing. But depth of field figures such as these should not be taken too literally. On the one hand it is arguable that good 8mm. calls for a better standard of definition than the 1/1000 in. "circle of confusion" on which the figures are based. But on the other hand it is open to doubt whether 8mm. can really make good use of a higher standard of definition, when all the factors are taken into account.

It is probably true to say that there *appears* to be greater depth of field on 8mm. than there really is. The reason is that the slight softening of definition by the grain of the emulsion, and suchlike factors, tend



A frame enlargement from the swimming gala sequence in "A Boston Story," current production of the Boston F.S. Production Group. (See page 432.)

to make a part of the subject which is focused absolutely sharp look no more clearly defined than the rest of the subject which is *nearly* as sharp. Hence the whole picture looks sharp all over and so gives the impression of great depth of field.

Practical proof of this phenomena can be found in the "deep focus" photography in *Hamlet*, in which cameraman Desmond Dickinson used a thin gauze over the lens. The diffuser gave slight softening of the point of exact focus, making it look no sharper than the rest of the scene. No one will deny that the result looked "sharp all through."

Focusing Mounts

The same sort of thing happens unavoidably in 8mm. because of the somewhat limited definition, and this is why lenses in focusing mounts are scarcely justified in ordinary daylight work at apertures of around $f/11$ to $f/16$ for black and white, or even $f/5.6$ to $f/8$ for colour. In my experience only at the larger apertures and/or on close-ups, does a focusing lens become useful. If you aim to do much interior shooting, then by all means use a larger aperture lens in a focusing mount. Otherwise, I hope you will stick to your "old faithful," $f/2.8$.

An unfortunate optical phenomena which has a bearing on the sharpness of lenses for 8mm. cameras is *diffraction*. The effect of this is to spread the light as it passes through a very small iris hole. In other words, stopping down the lens may worsen the definition, and in the case of the very short focus lenses used for 8mm., the size of the iris hole is so small that a noticeable degree of diffraction is generally present.

The interesting but conflicting factors are, then, that stopping down, besides increasing the depth of field, decreases the lens aberrations, but on the other hand it also introduces diffraction which worsens the definition—and there is nothing you can do about it. Diffraction for a given size of iris hole is the same for any lens but, of course, the final definition may vary because of differences in the corrections in various designs and samples of lenses.

So far as I have been able to determine, the differences in performance between different types of 8mm. lenses is not as marked as that of the longer focus lenses used for still photography. Possibly what difference there is is masked by the limitations of definition due to diffraction, and to the resolving power of the film being worse than that of the lens.

The worsening of definition by diffraction at small apertures means that you should

not use a fast film in bright light, and so have to stop right down. If you know you will be working in sunlight, it is best to use a slow film such as Cine Kodak Panchromatic, which is a quarter the speed of the more usual Super X. That is, if the Super X needed a stop between $f/11$ and $f/16$, the Cine Kodak Panchromatic would need between $f/5.6$ and $f/8$. The slower film has a finer grain emulsion which itself gives better resolution.

The Gevaert fan should choose the slowest stock—Microgran. There is only one speed of 8mm. Bauchet—in the slow-to-medium speed class, the exact speed depending on how (and in my experience, where) it is processed.

Whether or not there is any definite relationship between emulsion contrast and apparent sharpness is doubtful, but a contrasty picture certainly looks sharper than a flat one. The danger sometimes is to avoid an appearance of "soot and whitewash" when one uses an inherently slow contrasty film in bright sunlight. Careful choice of camera angle in relation to the sun will generally overcome the difficulty.

The definition given on 8mm. Kodachrome is not, I feel, as good as on black and white film. It would be surprising were this not so, for colour material is composed of three superimposed emulsion layers and the light gets scattered as it goes through the last layer, the definition of which is relatively poor as compared with the top layer. But the final result on the screen is indeed a credit to everyone concerned in the manufacture of the film.

Avoid Long Shots

In colour there is no doubt that the more contrasty pictures appear sharper. You can get this effect by—for example—placing a light subject against a darker background, or a brightly coloured subject against a neutral background, or possibly one of contrasting colour. Avoid long shots of scenes in which there is important action. A landscape can look effective enough, but a long shot of somebody making something may look dreadful on the screen because it just is not clearly resolved. Keep in close with the camera, then the audience will not be aware of the limitation of definition.

Most 8mm. cameras are exceptionally handy little instruments, weighing only about two pounds, but their lightness makes them a little difficult to hand-hold firmly. Camera movement affects definition, so it really does pay to practise holding the camera steadily and to make use of natural supports wherever practicable.

Two ways of evoking an atmosphere of suspense: by imaginative art direction and camera artifice, and by unadorned realistic statement. The top still comes from "Strangers on a Train," Hitchcock's latest thriller and the other from "The Frogmen," which deals with the work of the under-water demolition teams of the U.S. Navy.



AT YOUR CINEMA

JUNO AND THE PAYBOX

By LESLIE WOOD

We cannot all make brilliant, unusual films. Only a gifted few are capable of creating a thing of wonder and beauty, but the majority could make better films if they acknowledged that the commercial studios have got something when they incorporate box-office ingredients into their pictures.

There is more to a good film than subject matter, photography, direction, lighting, acting and cutting. There is punch, a verve in putting over the picture. That is why a good Hitchcock film means more to us than a run-of-the-mill second feature. Both may be murder stories, both shot by good cameramen, both directed by directors who know their jobs, and acted and edited by people who have been at the game a long time, yet one will be as different as the trailer usually is from the film it advertises.

The reason is that the first sees life imaginatively and also uses picture making tools imaginatively. Hitch dresses life up a bit, emphasises points others overlook, and gets away from the stereotyped in depicting a scene.



He is back in top form in *Strangers on a Train*. The man who made *The 39 Steps* has forgotten ten-minute takes, and has got cracking again this time on an improbable but entertaining story of a young male tennis star, Farley Granger, who is badgered by a wealthy fan, Robert Walker, on a train. Granger has made a foolish marriage and has now fallen in love with Ruth Roman. Walker doesn't like his father, so Walker offers to murder Granger's 'unwanted' wife if, in return, Granger will murder Walker's 'unwanted' dad!

It's quite fantastic, of course, and Granger dismisses the train conversation as the wishful-thinking of an amusing crank. Then Walker murders Granger's wife and demands that Granger keep his half of their so-called pact!

That is the opening gambit. How it works out, with Granger trying to save himself from the clammy net which

Walker weaves around him at every turn is tremendously exciting. So is the climax—the two young men fighting to the death on a fairground merry-go-round that is spinning round completely out of control!

Let us take apart a few of the incidentals—first a scene in which Granger appeals to his wife to free him. It is an angry scene. Neither loves the other any longer but the girl stubbornly won't agree to a divorce. Hitchcock lifts it out of the ordinary by staging it in a gramophone record shop. The squabblers go into a soundproof booth. They denounce each other. All round them, seen through the glass, are other youngsters, listening to bebop—wooden faced and quite unaware of the battling young-marrieds bawling each other out only a foot away!

The first scene of all is just feet walking across a railway station. Just that, feet, quick feet, slow feet, neat feet, feet accompanied by porters' feet leading their owners to strange encounters on trains.

Murder is a commonplace on the screen, but Hitchcock makes it different. In his strangulation scene he shows the murderer's face, bulging and distorted, as reflected in the victim's own glasses. Even a punch on the nose is made different. The fist comes crashing towards the camera's lens, then a few completely transparent frames are cut in and the lightning flash in the eyes which

results blinds the audience just as though they were actually 'seeing stars' themselves!

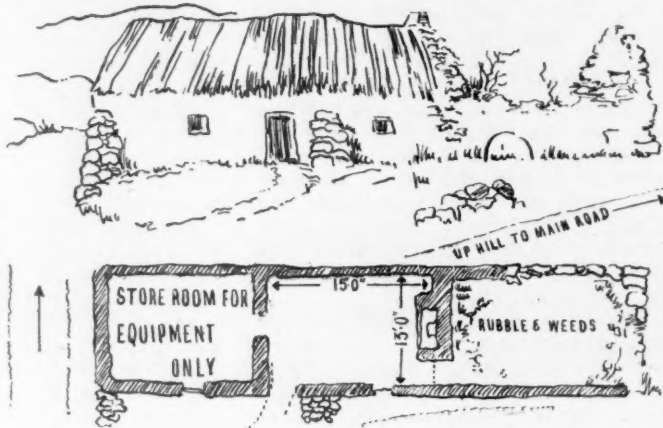
How many times have we seen a tennis match in real life? Yet it is left to Hitch and his scenarists to show us that it can be a matter of life and death. Granger has got to win against the clock, otherwise Walker will frame him by planting fake evidence that will send him to the electric chair. Tormentingly, the sets go this way, then that, and the clock ticks remorselessly on, and a thousand spectators do not realise they are watching a man fighting for his life.

Need one add that Walker has accidentally dropped down a drain the bit of evidence he hopes to plant and is frantically clawing to get it back before the tennis match ends?

Also in the 'don't miss class,' from the point of view of originality, is *The Frogmen*, directed by Lloyd Bacon. Though the plot is familiar, the subject is not hackneyed. It deals with the work of the Underwater Demolition teams of the U.S. Navy—how in the late War 'frogmen commandos' went silently under the Japanese seas stealthily removing nets, spikes and other defences to make way for surface attacks.

They are eerie, these lithe, paddle-footed snaking creatures fixing their time bombs to undersea girders. The familiar story holds one—Lt. Commander Richard Widmark is too inhuman for his men's liking. On a

This plan of the condemned cottage in which many of the interior scenes for "No Resting Place" were filmed, provides striking proof that the amateur producer is not alone in, having to work in woefully confined situations.



"No Resting Place" in which these shots appear, was shot entirely on location in Southern Ireland. Noel Purcell is the policeman in the top picture.

dangerous mission he refuses to go back for a man who, through his own recklessness, has been left behind. To do so, he believes, would be to risk the lives of his remaining men unnecessarily. The feud which ensues is marked by dignity on both sides and is real-seeming, thanks to quietly restrained playing by Dana Andrews, leader of the 'legal mutiny.'

In the scene in which Widmark removes the detonator from an unexploded torpedo sticking half-way into the ship's sick bay the suspense is almost greater than that which Hitchcock achieves. Widmark's enemy, Dana Andrews, volunteers to help him. There is a third party—a man with a broken spine in a sick berth who cannot be moved. When Widmark accidentally lets the covering plate fall back on the live heads of the detonator mechanism, one can almost hear a bomb drop!

Thrilling, too, is the climactic mining of Jap submarine pens. The frogmen cut the protecting undersea nets but the wily Jap knows they are there—tell-tale lamps light up in their headquarters to show where the net is being breached. Then it is a race against time, with the frogmen unaware that the Japs are already on to them.

Salute Norbert Brodine, who did the undersea photography. It is some of the best yet, not unrealistically too clear or aquarium-like but with the essential story action nevertheless always clear to the onlooker. Notable, too, are the actuality ingredients, particularly the breath-taking way the frogmen are snatched out of the sea, their missions accomplished, by a loop of rope trailed by a corvette travelling at speed.

Though not possessing the same glossy production values as either of the foregoing, *No Resting Place* is a modest piece which every amateur should see, because it was shot entirely on location—in Southern Ireland—and all its interiors are the real thing, no studio being used; and, its leading players apart, it is acted largely by non-professionals.

It is a brave attempt, not entirely successful, to make a film of the kind which has hitherto been the province of the Italians and French, a picture



entirely indigenous to the country of origin. This is no 'stage Irish' blarney film but the real thing. Its chief demerit is that the real thing here happens to be so small and unimportant.

No Resting Place is the first feature film directed by Paul Rotha. Possibly because insufficient protection shots were available, its cutting is slow and jerky in the early scenes. The photography is by documentary photographer, Wolfgang Suschitzky. Some of the principals, from the Irish 'national theatre' make their first screen appearances. They do very well indeed. The sum total is a film which starts hesitantly but improves as it goes along, without ever reaching the heights.

Three brothers and their families go from farm to farm in the Wicklow mountain district doing casual farm labouring jobs and poaching. In a brush with a gamekeeper, who shoots wildly and injures a boy, one brother, played brilliantly by Michael Gough,



Studiedly simple composition produces a dramatic effect in this shot from "Strangers on a Train."

near the ceiling because of the likelihood of flare at the top of the frame. So the spread light had to be kept at camera height. Spots were directed through doors and windows.

In this restricted stage area, three adults and a child had to act, furniture had to be removed by those evicting the occupant, and the technical crew had to cram itself in as well. The fact that a doorway led to an old store room helped the latter no end. On the screen, so carefully chosen are the angles that there is no sense of cramping.

Is it heresy to suggest that such discomfort is unnecessary? The scene is small and simple. It would not have cost much to have reproduced it in, say, a hired hall and had plenty of room in which to move!

Every amateur will feel for the art director, Tony Inglis. The script called for a field of cabbages. He bought full grown plants and stuck them in the ground to save time. Next day, every rabbit in Wicklow had heard the good news and had munched the lot! The unit had to compromise on an already-growing carrot field.

The acting really possesses—oft-overworked phrase—integrity. The characterisation is brilliant, particularly in the depiction of its central character, an Irish rebel who is often drunk, something of a poet, always 'agin the Government,' and a husband and father who loves his wife and boy with tender tears in his eyes but never makes any attempt to lighten their lot!

But it isn't enough, for complete film success, to make a truthful picture. One must give it suspense and polish as well. Too often, when it comes to the two last named, the amateur hopes for the best without making certain in advance that his script contains them.

He should take a leaf out of the popular Press, which invariably dresses up news so that its emphasis is on the unusual, the striking, the exciting, the romantic, the tragic, or comic. Sincerity is the only worthwhile thing on the screen. But it is an even better thing if it is made, through those 'box office' ingredients, suspense and polish, wholly satisfying *entertainment* as well.

throws a stone which kills the keeper.

From then on, Gough is watched unrelentingly by the local policeman, Noel Purcell. In a pub, there is a fight with the policeman. The gipsy goes to prison, comes out, sees his wife die before his eyes in a terrible little derelict crofter's cottage. Then he is evicted. The policeman finally gets proof against him.

There are no sensations, few high-lights. Why do I urge you to see it? Because it is an interesting example of what can be achieved on slender resources and without a studio.

Colin Lesslie, a film technician, produced it. He had always wanted to break away from the studios and to make the sort of film commercial studios won't make.

His unit was highly mobile. It flitted from place to place, and, because of the rain hazard, the break-down script was arranged so that filming could proceed on alternative scenes whatever the weather. This excellent precaution failed him, however, when he wanted to film the policeman's attacker being released from jail in the pouring rain; the weather did not oblige and he had to seek the help of the local fire brigade and its hoses. Requiring scenes in the village police station, the unit was astonished when the constabulary at Enniskerry obligingly moved into another room and let them use the real thing.

Talking with the technicians, I was more interested, however, in their descriptions of shooting in a condemned cottage, and begged the accompanying diagram. The hovel was 15 feet by 13 feet, with a roof so low that lights could not be placed

A SELECTION OF ODD SHOTS

presented by GEORGE H. SEWELL, F.R.P.S.

Night Scenes in Kodachrome.

I have just seen some truly fascinating night scenes shot in Kodachrome. They were of a poultry farmer making his rounds with a hurricane lantern, and were shot at fairly early twilight to give the effect of a deep blue night sky silhouetting the farm buildings. A slightly diffused 'inky' spotlight was trained on the lantern (careful rehearsal was necessary to enable the operator to follow it with his beam) and some dodging had to be done to avoid unwanted shadows on the main subject, and to ensure that the light appeared to come from the right direction. One of the most effective shots was that of the farmer removing a hatchway from a hut to reveal a glimpse of a warmly-lit interior which illumined his face.

Neg. Pos. Deficiencies. The other day I was engaged in editing a 16mm. neg.-pos. technical film for somebody else. The title cards had been beautifully drawn and photographed on positive film stock which was sent off to a well-known and highly respected laboratory for development and the making of one print. The results were appalling, suggesting the very early 'prentice efforts of the industry in introducing 16mm. film.

Technique had slipped back twenty years at least. The prints were grey where they should have been black and were marred by light lines and intermittent bursts of what appeared to be boiling spiders' webs. I am as certain as it is possible to

be that these blemishes in the stock came into being *after* the material had left the makers. Their character and position in the reel were such that they could not have been caused by the cameraman. There remains only the laboratory.

Incidentally, the first black and white prints sent to me for editing were made by a laboratory recommended by the makers of the film. They were outrageously underprinted, and when I got further prints made to my specific directions by another laboratory, the film owner was so delighted with the improvement that he asked for the names of the 'new' people. But I had to tell him that this second laboratory did just as bad work if I did not keep well behind them.

I feel that it is the laboratories—not all of them—which are most badly letting down 16mm. neg.-pos. It is time the industry got together *to agree to follow* proper quality standards. The italics are due to the fact that I know B.K.S. and B.S.I. are working on quality standards, but so far the industry has shown little interest. Some folk

The director runs through the script with one of the cast while the cameraman checks lighting and the electrician stands by to operate the series-parallel lighting switch. Production still from "Never a Cross Word," the first production of the Sale C.S.



say quite openly: "It is good enough. The customer accepts it. Why should we bother?" Why? Because when you know how good a thing can be, it breaks your heart to see it maltreated.

Australian Stripling. You may remember my referring to that sprightly young chap, A. D. Whitling, of New South Wales, who started photography over 60 years ago, and is now a Kodachrome enthusiast. I wish I could reproduce some of his truly tonic letters, but space does not permit. I must, however, quote from one. He writes: "Don't think I have a gadget complex—far from it—but I have found over the years that if one thinks it out one can often produce an article more entirely suited to one's needs than a bought job." That's an attitude born of mellow experience.

One of his favourite gadgets is a titler. He has sent me some titles made with it, and there is certainly no doubt about their accurate placing—nor, incidentally, of their good taste and freshness. All I know about the titler as yet is that it is for one size of title card only, but could easily be adapted for smaller sizes and that all titles are automatically lined up, but I have asked him for details.

Check your Filters. Some folk think that, for work in summer sunshine, Kodachrome Type A used with an 85 filter is better than Kodachrome daylight stock. And they also take the view that, when you have been doing a lot of interior work on a particular batch of Type A, your chances of getting a good match with the outside scenes are improved if you continue to use the same batch with a filter.

That is what we did recently, and to our dismay the daylight results were much too blue and there was an unaccountable degree of over-exposure. We found that the trouble was due to the fact that the red component of the dye in our gelatine-glass sandwich 85 filter had faded. When we used factory-fresh gelatine there was a considerable improvement.

Filters used for black and white work can also deteriorate. The best way of

checking is to make a direct comparison with a new sample of the same kind of filter. Your cine dealer, if he is up to his job, will be able to do this. Filters deteriorate slowly—almost imperceptibly, indeed—but the gradual change can have a profound effect.

Summer Subject. Playing around in a swimming bath last evening I wondered why it is that no one seems to have made a film on bathing. I don't mean a superficial record of any old swimming pool, mostly in mid shots and long shots (I've seen dozens of those), but a real cinematic exposition:

The tiny fearless child—and the scared one; the graceful diver and the belly flopper; the young beginner and the rather self-conscious older novice; the picturing in big close-up of triumph, dismay, air hunger; the grace of bodies in the air and glimpsed through the water. One might even use a water periscope to get some under-water shots.

Technically, most things are in favour of the cameraman, for baths are light and airy, the sparkle of water and the sheen of wet bodies give textural interest, and life and movement are inherent in the subject. It would be a grand thing to do in black and white—even better in colour, particularly as the contrast range (except for dark coloured costumes) is not very great.

Professional Check. Is your projector running properly? Does it focus all over the screen? Does the picture jump? Is the sound optic properly focused? Does the sound track run directly in line with the scanning slit? Your dealer can tell you the answers to all these questions in a few minutes merely by running the Leavers-Rich/Sound-Services test films through them.

These films are based on the accepted American and British Standards, but are produced by simpler methods than those advocated. They are not of the superlatively high standards attainable by the recommended methods, but are much more accurate than any other test normally available to projector users. Ask your cine dealer if he is doing a projector check service.

A LONE-WORKER'S DIARY

By J. VERNEY

July 9th. Been thinking pretty deeply today about projectors—a line of thought engendered by re-reading George Sewell's remarks on projector focusing in the June issue. I must say that I agree with his contention that projector design and the natural curvature of the film can both be responsible for lack of sharp focus.

From inaccurate focusing to film damage is a short step because I believe that poor design, with worn gates, can be responsible for a lot of film scratch—unnecessary wear which is far too prevalent for my liking! Consider the average 16mm. sound machine: the film is handled by the edges except when it comes into contact with some rotating parts such as sound drums, impedance rollers, sprockets and idlers, where the action can be regarded as rolling rather than rubbing. Little scope for scratching? But even so I always make a point of by-passing the sound-head when threading silent films on my own machine.

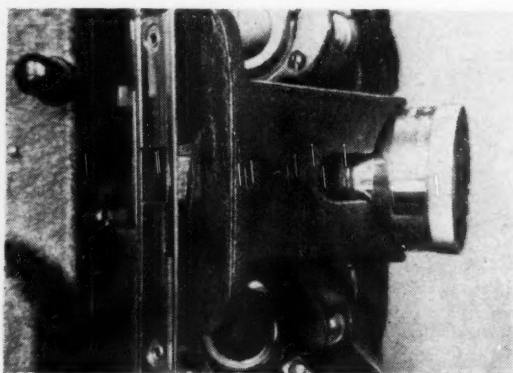
One place at which something more could be done to protect the film is the gate channel. I believe that few projector

channels are as deeply recessed as they might be. If they are too shallow there is always the risk of a film with normal curvature becoming scratched—particularly if there is any grit present.

I took up this point with one well-known manufacturer who commented that if the film lay so curved in the gate as to become scratched at the centre then the picture would never be in focus right across the screen. Which brings us back to George Sewell and the problem we are up against!

My own experience shows that most gates, supporting the film by the margins and using correct pressure—just sufficient to arrest the film after picture-shift—do not succeed in holding the film *absolutely* flat. Large aperture projection lenses are then blamed for their inability to focus to the edges, when the fault really lies with the gate design. The now popular side-tension gate further aggravates the trouble. It is interesting to note that the early Filmo machines used to have "film flattening rollers" in the channel but these were presumably abandoned because of the scratching risk.

July 11th. Watched some club members at work on a new film and noted the way they religiously took exposure meter readings for every single shot. While this is probably standard practice for most serious work (I once heard of a man who tested each scene with two different makes of meters!), I can't think it by any means



The swing-open gate the author has fitted to his 16mm. projector. (See entry for July 19th.)

essential for such work as holiday filming and on-the-spot-reporting—could be undesirable, indeed.

Most slight exposure variations caused by change of subject are taken care of by the latitude of the emulsion and, of course, incident light or high-light readings indicate the same exposure for every subject under the same lighting conditions.

My own method is to work from basic exposures obtained in the first case from tables or by meter. For example, an average scene in direct summer sunlight with Kodachrome requires f/8, and it is not necessary even to own a meter to get a correctly exposed film under these conditions. When shooting I modify the basic exposure as subject and conditions vary, always keeping the following useful and easily memorised facts in mind:

Light subject	— ½ stop
Dark subject	+ ½ stop
Big C.U.	+ ½ stop
Distant view (no heavy foreground)	— ½ stop
Side lighting	+ 1 stop
Back lighting (for effect)	+ 1 stop
Back lighting (for shadow detail)	+ 2 stops
Sun becoming hazy	+ 1 stop
Sun completely obscured	+ 2 stops
In open shade (white clouds)	+ 2 stops
In open shade (clear blue sky)	+ 3 stops

This method has much to commend it, for surely it is unwise to become a slave to so delicate an instrument as a photo-electric exposure meter!

July 16th. A quick glance through A.C.W. and then to work. Last week's thoughts are being realised today. A careful examination of the pressure plate of my own projector revealed that the channel could profitably be deepened. It is a metal pressing of stainless steel, so the simplest way to tackle the job is by careful hand filing.

First a block of wood to support the plate and prevent its becoming bent while being filed. The wooden cradle is clamped in the vice and out comes the file I bought specially for the job—a flat parallel 4in. "Pillar" file, $\frac{3}{4}$ in. wide, second-cut with safe-edge. I bought a handle for the file at the same time. It makes the file much easier to handle, produces better work and does away

with the risk of tearing oneself on the tang.

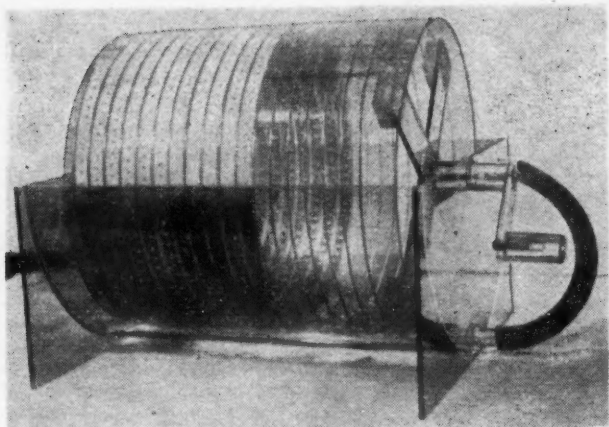
Finishing is done with a fine jewellers' "needle" file (or burnisher) followed by finest grade emery paper used dry and then with thin oil. "Durexsil" 844 or the equivalent silicon carbide paper is a useful grade, so fine that it actually polishes metals! Although I know that the relieved surface is not going to touch the film, it is satisfying to get a first class mirror finish which does not discredit the rest of the machine.

If your projector has a chromium-plated gate it can be rejuvenated in the same way. This type of gate tends to wear quickly once the hard plating has worn through. It is not essential to have them re-plated but the local electroplating works will do it for you: they take this sort of thing—as well as knives and forks—in their stride.

July 19th. Everything runs in cycles. Not only am I very projector-gate conscious this month but I find that friend Peter Bowen is, too—to the extent of making a swing-open gate for his machine. Not to be outdone I spent this evening working on a similar fitting for my own. I completed it without much difficulty, then came the Great Experiment.

I recently obtained a sample tin of Mander's "Ripple Finish" so decided to try my hand at stove-enamelling. It's good fun but it made an unpleasant smell which quite definitely strained domestic relations.

My first effort was not completely successful but one learns by experience and tackling new things is always exciting. The paint must be applied thickly and *evenly* to obtain an even wrinkle (spraying would be an advantage if large areas were involved). The required stoving temperature was easily obtained in the domestic electric cooker. A very low heat, by cooking standards that is, is all that is required—about 150 degrees F. for about 30 minutes. If too great a temperature is reached any soft solder soon melts! In any case do not exceed 250 degrees. I used black enamel and matched it to the projector with an overall coat of "polychromatic" cellulose which was air dried in the usual way.



The new Todd "Perspex" Processing Tank, illustrated above, is the post-war successor to the well-known stainless steel model. Three types are available, for 9.5mm., 16mm. or double-8mm. and 35mm. film. Economical processing is possible since only about 10 oz. of solution are needed for each bath.

We Test the New Apparatus

TODD PERSPEX TANK

The well known Todd Tank, introduced in 1935, was made of stainless steel. In these days of metal shortages and high costs, the use of stainless steel is hardly practical, but modern plastic, "Perspex" now comes to the rescue. The new model consists of an open ended drum 8in. in diameter and 8in. long, beautifully fabricated from Perspex sheet, with crossed supporting arms holding centre spigots at each end. A handle is provided at one end for rotating the drum. Cemented all around the outside of the drum is a continuous spiral of a plastic 'wire', the turns of the spiral being set the correct distance apart for the film to lie between them. A Perspex spring clip is provided at the start of the spiral, to hold the end of the film when loading the drum.

Three models are available: the P.9 for up to 35 ft. of 9.5mm. film—the type we tested. The P.16 handles a maximum of 26 ft. of 16mm. or double 8mm. film, and the P.35 takes up to 12ft. of 35mm.

The drum lies in a trough of semi-circular section which holds the solution, and has end plates slotted out to take the spigots on the ends of the drum. An outlet, sensibly located right at the bottom of one side plate, allows all of the solution to be drained from the tank with scarcely any tipping up. Instead of a tap, there is a simple but effective arrangement—a length of rubber tube whose free

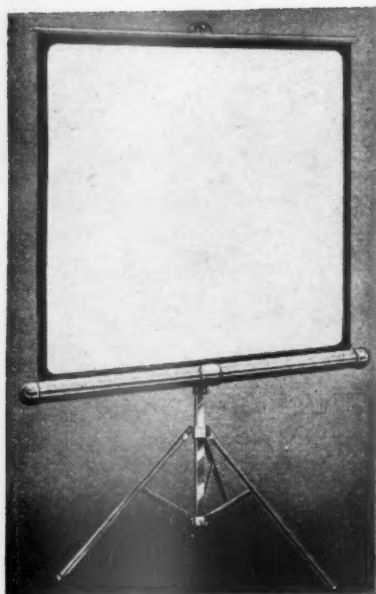
end is held higher than the solution level by a spigot on the side of the trough. To empty the tank, you have only to take the rubber tube off the spigot and let the solution drain out.

We tested the tank by processing a 30ft. length of 9.5mm. film. Following the handling instructions provided, the film was first re-wound, emulsion side being inwards, and the end tucked under the clip on the drum. The roll of film was then laid between the turns of the spiral and the drum rotated so that the roll of film unwound around it—which it did perfectly easily (all this in absolute darkness of course).

During the winding-on operation, plain water of the correct temperature was in the tank, as recommended in the instructions. No doubt the water helps to hold the turns of film to the drum right from the start.

Processing was carried through in the normal way, the drum being rotated in the solution at about 40 R.P.M. There was no trouble due to the wet film stretching, because any slack immediately works its way along to the free end.

This Todd tank, like its all-metal predecessors, is probably the simplest and most economical means available for home processing—only about 10 ozs. of solution are needed. The Perspex is, of course, inert to the photographic solutions, including the acid bleach, and in this respect is an ideal material for the construction of processing



The smaller sizes of "Maxilite" screen can be pulled out from the standard cine ratio of four by three to a square format for slide projection.

apparatus. Two points must, however, be borne in mind when handling the tank. It must not be washed in very hot water or the Perspex will be softened and—more important—it is quite fragile and would break if dropped. But with normal care it will last for a long time and can be unreservedly recommended to all those who would like to try their hand at home-processing.

Price : £10.

(Submitted by Microfilms Ltd., 31 Albert Square, Dundee.)

THE LUMAPLAK "MAXILITE" SCREEN

Several models of this collapsible screen in both beaded and matt surfaces are available : 40 x 30in., 52 x 40in., 72 x 54in. and two smaller ones which pull out from the standard cine ratio of four by three to a square format suitable for slide projection. We examined and tested a 40 x 30in. screen, which weighs 14½ lb. and measures 51½in. long overall when folded for carrying. It is easy to carry, the handle, diecast and comfortable to hold, being placed fairly near the centre of gravity.

The screen is of the "roller blind" type

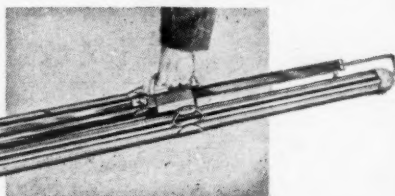
housed in a metal tube. The design is such that when pulled out and erected there is quite negligible sag at the edges. A shaped handle, fixed to the centre of the tube is used for hooking it to the stand. The three collapsible legs, with nice spherical rubber feet are fixed to castings one of which slides up and down the central column. The legs are held in position by a small spring plunger device, and there is a compression spring around the central column to make them drop open as soon as the plunger is released.

Having opened the legs of the stand you pivot the screen container round to the horizontal position and raise it to the desired height. It is mounted on to a movable casting which locks into position by means of another spring plunger, which clicks into any of a series of holes up the column. The third operation is to raise the top extension rod out of the middle of the column and, finally, you pull out the screen and hook its handle to the top rod. Erection of the stand took us just under ten seconds—striking indication of its ease of operation.

The centre of the screen at its highest position is some 59in. above floor level—enough to bring the picture just clear of the heads of the seated audience under average conditions. The screen size inside the good intense black borders of the model we tested was 38 x 28½in. A noteworthy feature is that the screen pulls out enough to bring the lower edge of the picture well clear of the container, thus avoiding any glare just outside the picture area.

The beaded surface seemed flawless. Reflective characteristics were about average for this type of screen (i.e., a remarkably high degree of reflectivity over a somewhat limited viewing angle). The legs of the screen are finished in an attractive glossy silver-grey enamel, while the central column is plated, and small fittings polished chrome. Altogether a very attractive job, delightfully handy in use. Prices range from £11 15s. for the 40 x 30in., to £25 for the 72 x 54in. screen, both beaded. The white matt surface models (not available in the largest sizes) are slightly cheaper.

(Submitted by Neville Brown & Co., Ltd., 77 Newman Street, London, W.1.)



Compact and easy to carry, the 40 x 30in. "Maxilite" screen weighs only 14½ lb.

Specialist Cine Circles Now?

The 39 *A.C.W.* Cine Circles (eight 8mm., eighteen 9.5mm., thirteen 16mm.), the formation of which was announced last month, have been strengthened by the addition of yet more members. If you would like to join, will you please write to any one of the Leaders whose names and addresses were given in last month's issue. Of, if you haven't got the issue handy, and will write to us, we shall be pleased to forward letters for you.

A number of readers have already volunteered to act as Leaders of additional Circles, but we feel that it would be best to defer formation of further groups until the existing 39 reach their full quota of members. And will Leaders kindly advise us when their Circles are complete, so that we do not involve them in unnecessary correspondence by sending them more applications than they can entertain?

We think, however, that there are a number of lone workers who would welcome the immediate formation of additional *specialist* Circles, Mr. Desmond Roe writes:

I was very pleased to see that the Cine Circle idea is catching on, and that a good start has been made. I very much like the idea, especially as I am a lone worker myself. What about a Cine Circle for the discussion of Sound topics only? The subject is rather specialised and detailed, so that those amateurs who really are interested would have so much to talk about that there would be no room for anything else.

Sound is, of course, just getting to be really important to the cine amateur, now that the introduction of magnetic recording methods does at least give him a sporting chance of making a film comparable in sound technique to the professional—that is, something a bit better than a silent film with music, a bit of post-synchronised dialogue and sound effects. Of course, there are some critics who say that the amateur will never produce a sound film of professional standard. Admittedly it will be difficult of achievement, but that is just where the Cine Circle can help, with discussion of production ideas and methods as well as pure technical data.

Members of a Sound Cine Circle would have to be enthusiasts actively engaged in making, or rather, trying to make better sound films. In my experience, such enthusiasts are very few and scattered all over the country. Hence, the extreme value of the Cine Circle idea.

What do you think? I would be prepared to act as Leader to one such Advanced Cine Circle as I have outlined.

We think that, judging from the chorus of praise which has greeted every one of the articles he has written for *A.C.W.*, there will be enthusiastic support for a Circle under his leadership. Please write to him at 6 Byng Road, Tunbridge Wells, Kent.

If the Circle gets overstrength, Mr. Magnus B. Drury, of Claremont, 13 Alexander Avenue, Halton, Leeds, is willing to start a second. Mr. Drury (who organised a similar scheme for jazz enthusiasts some years ago) says:

I do sincerely hope that you have success with the Cine Circles as with all your other efforts to further cine interests and, should you have a Circle for folk interested in practical tape recording please count me in. If it would help you in any way I would even start the thing!

Actually, I have temporarily forsaken our hobby proper for this 'new' channel and, like another of your correspondents, I found Desmond Roe's articles much more helpful than some books on the subject. The recorder I am working on at the moment was made mostly from the articles, and the head described works very well. I have since bought a proprietary deck which *A.C.W.* reviewed a short while ago.

What about cartoon and model work? Mr. R. H. Lee, of 14 Sharmans Cross Road, Solihull, Warwickshire, writes:

The Cine Circle idea appeals as likely to prove most brilliant and deserving of every success. But some lone enthusiasts are probably 'lone' because like myself, their interest in co-operative work in cine is limited to a small specialised field. One does, of course, produce personal films, but is not prepared to find time for a cine causerie, so to speak: one would, however, make time to join a 'specialist' Circle devoted (in my case) to serious consideration of the application of cartoon and model work for the rapid teaching of mathematics from counting to the calculus. (I use 16mm.).

I fully realise that a Circle of this sort is not at all what you have in mind, but as it is just possible a few other 'circle-squarers' may be writing you in similar terms I am doing likewise. I shall nevertheless expect (and fully understand) a reply to the effect that I am altogether too square a peg for the scheme! Good luck to the Circles, all the same!

Certainly we don't think Mr. Lee a square peg, and we hope there will be similarly-minded enthusiasts who will join him in finding square holes.

We have received a number of applications for membership from readers overseas and from members of the Services who are out of this country for long stretches, but must leave it to the Leaders to decide if they can accept membership which may involve delay in the circulation of the Notebook. Here, however, is a letter from a reader who wants a self-contained Circle for a group overseas. He is Mr. R. P. Rigg, and he writes from the Office of the Special Financial Representative, Wahnheide, B.A.O.R., 19:

Whereas there are in Germany a number of British photographic clubs open to membership for British and Allied personnel serving over here, they do not

cater for the relatively few cine enthusiasts, and all efforts to form local cine groups have failed through lack of members. Our practice has been therefore to keep in touch with each other as best we can by visits to each other's homes where our latest efforts are run through the host's projector, followed by good natured criticism.

But even this is becoming difficult as our numbers are so depleted, in fact there are only four known enthusiasts in the whole of North Rhine/Westphalia, an area considerably bigger than Yorkshire. Our situation therefore forces us to withdraw into our shells and rely on *A.C.W.* for all our guidance and advice.

It is therefore with a pessimistic approach that I submit particulars about myself as a potential member of a British Zone of Germany Cine Circle: I may be wrong and you may be able to announce that you have the requisite eleven names already on your desk. I hope so, because this country offers wonderful scope for the amateur cine worker.

Not only that, but members of other Circles in the U.K. who spend their holidays here might like to get in touch with us and perhaps we can advise as to the most photogenic subjects and their location. I use

8mm. Subjects: general interest, with emphasis on sporting and equestrian. Experience: beginner.

What about it, B.A.O.R.?

If you are a new reader and are rather hazy about what the Circles are, this is briefly the idea. Groups of a dozen amateurs circulate among themselves a notebook in which each member sets down his views on cine, asks for advice or gives it himself. The Circles are thus the framework by which fellow enthusiasts exchange views and perhaps strike up personal friendships.

Some Leaders have sent us a copy of their introductory letter to members and have asked us if we wish to 'censor' it. But of course we do not! Contributions to the Notebook are entirely members' concern, but we do in time hope to publish extracts from them in *A.C.W.*

Writing Letters

(continued from page 428)

window opens, and my wife looks out and waves.

There are rather more sub-titles in the film than I care to see, but at least they are brief. I did not make use of the familiar letter-in-the-titles technique because (1) I use a typewriter and not a pen, and typescript invariably looks too small on the screen, and (2) the film was designed to take the place of a letter, and I did not want to suggest that I found it so difficult to do that I had to fall back on a letter to explain the pictures!

Much of the film is merely straightforward reporting, but I took some trouble to include in it the quips and idle comment I would normally write. The addressee knows well our haughty, bad-tempered and engaging pet, Hell-Cat Ptolemy. So a sub-title, "Tolly sends his love", precedes a shot of him looking even more bad-tempered than usual. (It took some time before we could catch him in a particularly vicious mood. We tried withholding his rabbit ration, but that only brought on an uncharacteristic, maudlin display of cupboard love, with much rubbing against legs and piercing mews. Incidentally, on the subject of cats, I have filmed in the title part of an advertisement which appears in our local Festival programme: "Comfortable boarding house for cats. Overlooking bird sanctuary". I am sure I shall find a use for it.)

The recipient of my pictorial letter also knew William. And anyone knowing William knows his chronic incapacity for reversing his car in a straight line. Sub-title: "William has been to see us, of course". M.S.: garage doors wide open. M.C.S.: part of the low wall by the front

gate, several bricks dislodged. The allusion would probably not be immediately apparent to anyone outside the family circle, but the recipient took the point at once.

Remember, this unpretentious little film was made for an 'audience' with whose tastes and idiosyncrasies the producer was perfectly familiar, so that any effort to explain family jokes would have been tedious to him and exasperating to her. Had it been designed for anyone else I should probably have set about filming with something of an estate-agent's approach. I certainly shouldn't have made a point of featuring that battered wall. Nor would I have included that shot of the wilderness at the bottom of the garden (S.T.: "The weeds are even healthier here than they were at —.")

There is a great deal of satisfaction to be got out of producing a film specifically for someone you like, in studying his or her mentality and deciding whether this or that item would be appreciated, in trying to put yourself in the recipient's place and deciding what will and what will not appeal. The appeal, of course, is a very narrow one, but the film does have a definite purpose—it is this, indeed, which is both its justification and the means by which it hangs together.

Producing such a picture can be a very useful exercise but unfortunately it is also a very expensive one. It is only on the very rare occasion that one could face without blanching the prospect of spending £10 or £20 on a letter—not to speak of the necessity of abnegating the very natural desire of the producer for the approval of the largest possible audience. But a four-minute cameo strains neither purse nor imagination unduly, and next month I hope to indicate some of the possible lines of approach for short personal films of a new kind.

The Month's New Books

FILM-MAKING FROM SCRIPT TO SCREEN. By Andrew Buchanan (Phoenix House, Ltd., 160 pp., 8s. 6d.)

OLDER readers of *A.C.W.* may remember the admirable course on amateur film production, with test papers at the end of each article, which we published before the war, and the articles which followed it on specific subjects for filming. They have now been collected and expanded and, with a considerable amount of new material, form the subject of this book, itself a revised edition of a standard work first published in 1937.

"Film Making from Script to Screen" tells you nothing about exposure or focusing or depth of field—it assumes you know or can readily find out. It describes not the mechanics of film making but the art of creating films. Both the intelligent filmgoer and the amateur who wants to produce his own films will find it very well worth reading, the first because it describes processes with which he is scarcely likely to be familiar—the fertilisation which encourages the art to flourish—and the second because it encourages him to use his imagination as well as his hands.

The first part is devoted to a lucid account of the stages through which a film passes in its progress from the germ of an idea to the picture on the screen: film fundamentals, the work of cameraman and director, prelude to cutting, the principles of cutting and so on. But though it does not describe the production of a specific film it is always to the point and the many examples given of specific aspects of technique enable the amateur to relate the advice to his own particular needs.

Then, with the grounding acquired, the reader turns to the second half and learns how to apply his knowledge to the making of films on various subjects: a village, a town, a factory and a farm among them. "In a rising field, horses are ploughing. The camera, tilted downwards, captures a close-up of the soil being sliced and turned over.



A frame-enlargement of a two-shot from "Farewell to Childhood," one of the 1950 Ten Best Films currently on tour. For details of forthcoming shows see page 476.

Then a medium shot shows the ploughman pulling up his team so that he may gaze at the clouds, which look threatening. Next a close-up of the ploughman, his hand shading his eyes, scanning the sky. Take an additional shot of the sky alone, to follow the close-up. The next shot is of a fisherman in a similar position to the ploughman . . ." Practical, you see, as well as evocative.

HOW TO ACT. By Tony Rose and Martin Benson. (A Focal Cine Book, 115pp., 6s.)

THIS book, by an amateur director and a professional actor, is extremely good. The authors come right out into the open and admit that you have simply got to master the 50% of technicalities before you get to the position where art and inspiration can be allowed in. They convey this in a logical and convincing way, first by explaining to the actor the details and necessities of these technical features, and second by discussing, concisely but thoroughly, the relationship between the actor and the individual technicians in the studio.

The second half of the book is devoted to what one might term the pure art of acting. If it seems less good than the first part, one must remember that the task of defining the art is clearly far more difficult than that of listing the mechanics. But a lot of sound advice and many warnings emerge.

The style is eminently readable—as one would expect; it cheerfully switches from "we" to two clearly different "I's" (one, the director; the other, the actor), but one knows exactly who is speaking and is the better able to assess the authority of each in his own particular field. The book opens with

the observation, "So you want to act in films," but it is interesting enough to appeal to that larger circle of folk who have been told by an amateur director friend that they have got to act; it should attract, too, those who are interested generally in films, but have no inkling of the studio floor drill which is so circumscribing to the actor. In its description of the limitations of "natural types" and in its technical approach, it is in some ways clearer than Pudovkin's famous "Film Acting." But why (pp.63-64) put on the actor the onus of ensuring that his relative positions are right from shot to shot so that continuity troubles are avoided? Should not the director see to this or get a continuity girl to do it for him?

STEREOPTICS. By Leslie P. Dudley, A.M.I.E.E. (Macdonald, pp. xii + 109, with 71 text illustrations, 15s.)

THIS is a comprehensive introduction to the principles and practice of stereoscopic photography and cinematography. It is lucidly written and, though containing some comparatively advanced material, it explains the fundamentals clearly enough for them to be grasped by the non-scientific reader.

A discussion of general principles is followed by chapters on polarised light processes, as now in use in the Festival cinema, and to anaglyphic processes, wherein complementary colours are used to separate the images to be seen by the right and left eyes, as with "Audioscopes."

The second part of the book is devoted to stereoscopic processes which do not require special viewing devices. These are grouped under *parallax stereogram processes*, consisting of a grid interposed between screen and viewer, and *parallax panoramagram and integral processes*, in which a short arc is struck from the centre of the subject, complex pictures being taken from a number of points on this arc. There is also a chapter on stereoscopic radiography.

The text is reasonably concise even though the style does occasionally lapse into the jargon of the Patents Office (e.g., "plurality of" instead of "several.") Mathematical analyses are omitted and the optical principles are clearly illustrated.

We cordially welcome and recommend this book because it ably sets out the fundamentals of a fascinating subject and will save the experimenter a great deal of aimless theorizing. Items of particular interest are the devices used in cinematography with polar screen viewing; the viewpoint limitations in the parallax processes; a comparatively easy-to-do experiment (fully described on pp. 86-89), dramatically

illustrating stereoscopy without the necessity of a viewing device; and the fundamental distinction between stereoscopic and pseudoscopic results. Some vastly interesting fields of thought are disclosed.

FILMING INDOORS. By Denys Davis. (Cinefacts No.5, Fountain Press, 46 pp., 2s. 6d.)

THESE comparatively few pages (they include eight devoted to photographs) are certainly crammed with facts, all put over with the accuracy and readability A.C.W. readers will remember from *Movie Maker's Diary*.

The material is split into six parts: Introductory, scripts, children, running gags—of which only two pages exclusively belong to the matter in hand. Next, lens, fades, lights. Third, "In The Studio." Fourth, electrical work, including the design of a good series/parallel switchboard. Fifth, lighting, six pages. Lastly, planning, focusing, parallax, and the square law. There is also an appendix, illustrating easily-made lights. In addition to the seven Fourfold (plus one Kodak) photographs, there are eleven good text illustrations.

This is an excellent collection of valuable tips, all practical, but the book strays far from its title. The beginner to indoor filming ought to be told a lot more than he will find in these pages, and the material, first-rate though it is, is very muddled. But the task of sorting it out is worthwhile.

EDITING AND TITLING. By John Croydon. (Cinefacts No. 6, Fountain Press, 46 pp., 2s. 6d.)

THE understanding of the outlook and peculiar needs of the amateur implicit in the other books in this series is not so clearly evident in this one. Chapter 4, Developing the Theme, is very helpful, and the chapter on titling contains some useful advice though we question the recommendation to film 12½ seconds per 10 words of title. That seems to us to be twice too much.

Chapter 2, "Simple Cuts," describes and illustrates in detail the making of a join on an expensive type of splicer, but says nothing about the more common, simpler kind. The use of a film rack, in conjunction with rewind and viewer, as used by the more advanced and meticulous type of editor, is described in Chapter 3, but surely the simple, cheap, and adequate method of putting the shots in numbered squares on paper on the table in front of you is good enough? Insistence on elaborate methods is likely to deter the beginner for whom the book is designed.

Filming a ground-level shot for the Wulfrun A.C.C. Safety-First film *Live and Let Live*. This sequence shows boys playing cricket in the front garden: the ball is hit into the road and an unfortunate fielder darts into a passing car. The film is being produced for the Wolverhampton Accident Prevention Council.



The Badge Design You Asked For

Your *A.C.W.* badge is now in the first stages of production. Its design is basically that used for the cover of our May, 1949, issue. The choice is yours as well as ours. A very large number of readers took the trouble to tell us that they wanted this design—and since they couldn't hope to win the small prize offered for a new design by expressing a preference for the existing one, clearly they are sincere and determined in their view. Not only that, but some readers who submitted quite admirable designs added a note to the effect that they really preferred the *A.C.W.* one.

In fact, however, while we thank all those who have sent us designs (many of them beautifully executed) we found none that we liked better than the one selected. We narrowed the choice down to six (five from readers and the sixth the cover design), dickered over them for some time and finally decided to divide the five guineas prize among the five readers. So each of the following receive one guinea each:

H. P. Dun, Clar Innis, 113 Holly Road, Northampton, Colin C. Hilton, 30 Harpers Lane, Bolton, W. J. Hobben, 2 Wilson Road, Banff, W. H. Robinson, 18 Heaton Park Drive, Toller Lane, Bradford, Keith A. Wells, 61 The Woodfields, Sanderstead, Surrey.

We really are enthusiastic about this badge idea. Never has any *A.C.W.* scheme sounded so strong an echo or reached so far (though in truth we can claim none of the credit for it: the suggestion came from one of you). The badge is going to weld the amateur film movement into a yet stronger organisation, linking together the folk that make that movement—make it without benefit of publicity or ballyhoo.

This grand hobby of ours breeds friendliness and goodwill. We are honoured that so much evidence of these qualities should come our way, and that you should look on

us as a sort of trustee of amateur filming. "Whatever you decide, go ahead! We are with you all the way," writes one reader. "The arrival of *A.C.W.* in our house is a great occasion. I drop everything and read it from cover to cover." "*A.C.W.* is not just a magazine. To me at least it is *the* magazine." "Eleven months ago I knew nothing of this hobby but *A.C.W.* has now become something I wouldn't miss for anything." "I would never be without it."

"I hope our excellent magazine will always be as good as it is now." "It is only through *A.C.W.* that I can keep in touch with cine affairs in England, without it I should be lost." "Your—I should say 'our'—magazine offers services which few clubs offer: the Ten Best awards, film and script criticism, and all the friendly, competitive atmosphere. Our meeting place is the newsagent on the 15th of the month, our rostrum the readers' letters column, our screen the nation-wide Ten Best show. And the subscription? One shilling a month. A unique club!"

It is immodest of us, of course, to quote comments such as these (we could quote hundreds more!) but we persuade ourselves that it isn't just vanity, for it is you, the reader, who makes the magazine which we shape; so when you end your letters—as so many of you do—"Good luck, *A.C.W.*!" you are sending your good wishes to your fellow movie-makers. And for our part, we are glad to number ourselves among them.

Finally—to end on a down-to-earth note—please don't send us orders for the badge yet. We made this plea last month, but are still getting them. We will announce availability and price in *A.C.W.* immediately the badges are ready.

Where to See the 1950 Ten Best

	Date of Show	Theatre	Time	Presented by	Tickets
LEIGH	Aug. 14, 15	Leigh Church Institute, Henrietta St.	7.30 p.m.	Leigh and District Cine Socy.	2s. from E. Sourbutts, 71 Henrietta Street, Leigh, Lancs.
ABERDEEN	Aug. 21, 22	Aberdeen Music Hall, Union Street	7.30 p.m.	Aberdeen and District Amateur Cine Club	1s. 6d. from J. D. Thomson, 38 Camperdown Road, Aberdeen.
NEW BRIGHTON	Aug. 23, 24	St. James Church Hall, Victoria Road	8.00 p.m.	Wallasey Amateur Cine Club	2s. (children 1s.) from L. J. Da Forno, 21 Southcroft Road, Wallasey.
STAFFORD	Sept. 3, 4	Oddfellows Hall, Greengate Street	7.30 p.m.	Stafford Cine Group	2s. from K. J. Gibbons, 36 Hurlingham Road, Holmcroft, Stafford.
PLYMOUTH	Sept. 5	Swarthmore Hall, Swarthmore Settlement, Nutley Plain	7.00 p.m.	Plymouth Amateur Cine Socy.	1s. 6d. from Plymouth and Devonport Cine Service, 23 Union Street, Plymouth.
WELWYN G'D'N CITY	Sept. 6	The Barn Theatre, Handside Lane	8.00 p.m.	Welwyn Garden City Film Society	2s. 6d. from John Johnston, 2 The Old Drive, Welwyn Garden City, Herts.
BRISTOL	Sept. 7	Grand Hotel, Broad Street	7.30 p.m.	Bristol Phoenix Cine Club	2s. from Fred G. Bryant, 60 Keys Avenue, Horfield, Bristol 7.
WARRINGTON	Sept. 13	The Bell Hall, Orford Lane	7.30 p.m.	Warrington Cine Society	2s. from J. M. Langdale, 81 Whitefield Road, Stockton Heath, Warrington, Lancs.
WOLVERHAMPTON	Sept. 20, 21	Wulfrun Hall	7.45 p.m.	Wulfrun Amateur Cine Club	2s. from W. E. Bullimore, 104 Richmond Road, Wolverhampton.
WHITBY	Sept. 21, 22	The Pamnett Art Gallery, St. Hilda's Terrace	8.00 p.m.	Whitby Film Society	Admission by programme (1s. 6d.) from H. J. Davis, M.A., The Grammar School, Whitby.
NEWCASTLE-ON-TYNE	Sept. 27, 28	News Theatre Private Cinema, Pilgrim Street	7.30 p.m.	Newcastle and District Amateur Cinematographers' Association	2s. from George Cummin, 143 Baywater Road, Newcastle on Tyne 2.
NORWICH	Sept. 27, 28	Assembly Rooms (Concert Hall)	7.30 p.m.	Norwich Amateur Cine Society	Admission by programme (2s.) from W. D. Robertson, 5 Essex Street, Norwich.
HARROGATE	Oct. 1	Connaught Rooms, Station Parade	7.30 p.m.	Harrogate Amateur Cine Society	1s. from D. Johnson, 32 St. John's Road, Bilton, Harrogate.
ST. HELIER (JERSEY)	Oct. 4, 5	The Plaza	7.45 p.m.	Jersey Amateur Cine Club	2s. 3d. from L. A. Landick, 5 Palace Hotel Flats, Bagatelle Road, St. Saviour, Jersey.
HULL	Oct. 8, 9	Jacksons Ballroom, Paragon Street	7.30 p.m.	Hull and District Amateur Cine Society	2s. from Gough and Davy, Saville Street, Hull.
HALIFAX	Oct. 9	Y.M.C.A., Marlborough Hall, Crossley Street	7.30 p.m.	Halifax Cine Club	1s., 1s. 6d. and 2s. from J. E. Warburton, Strathmore, Elland, Yorks.
ERITH	Oct. 15, 16	Electricity Showrooms, Pier Road	8.00 p.m.	North Kent Cine Club	1s. 6d. from Associated Cine Equipments Ltd., 353 Bexley Road, North Heath, Erith, Kent.
	Oct. 17	Pheasant Hall, North Heath		Details as above	

DING DONG

I saw the Ten Best at Worthing last night and must ask you to convey to the author of *Chick's Day* my sincere admiration of his work. I think the film is probably the best amateur film I have seen since I first took up movies in 1935. Of the rest, *Go West*, *Young Man* appealed to me most for the

originality of conception and the delightful sense of humour throughout. What the film must have meant in hours of labour I shudder to think!

FONTWELL, NR. ARUNDEL. L. G. WATSON.

* * *

How on earth did *Chick's Day* become the Film of the Year? Technically very good,

story creditable and credible—but oh! the dreary length, those endless streets and woods, those innumerable shots of tops of unidentifiable heads and that grossly over-long concluding sequence! Sorry, Enrico, but you made me fidget for the scissors!

Bobby, Our Robin: insufficient action to hold attention; scrappy. *Paradise Cove*: unpretentious and very enjoyable as such.

Lady for Lunch was good rollicking comedy which raised hearty laughs and put me in a good mood for the rest of the show.

How to Catch a Burglar: good for Donald James and Fourfold! A vast improvement on *Only for Telling* and *The Beginning*, last year's comedies.

LEWISHAM, S.E.13.

R. JUDSON.

I cannot conceive why you should try to encourage us to produce films like *Lady for Lunch* and *How to Catch a Burglar*. Film is very precious and we can always lay our hands on 20-30 year old comedies much better than these.

I thoroughly enjoyed *Bobby, Our Robin, Go West, Young Man*, and *Paradise Cove*, but I shall be amazed if you receive very much support from audiences in general for your placing of *Chick's Day*.

PRESTWICH.

H. HINDLE.

Chick's Day was acknowledged as an 'extremely good film,' but the picture best enjoyed at our presentation of the 1950 Ten Best was *Go West, Young Man*. It was one of the most successful events this Group has held. Both shows were well attended by both the general public and local cine societies, and a Press report before the show helped tremendously. The performances took place in the Manchester A.P.S. hall to a total audience of

about 400. Of the two comedies, *How to Catch a Burglar* brought most laughs, but *Lady for Lunch* did not lag far behind. *Bobby, Our Robin* was especially popular among the ladies. It was felt, however, that the 1950 films were not quite up to the standard of the previous year's, though generally speaking they were on a par with them.

Projection and turntable operation were carried out from the balcony which is specially equipped for this purpose. Photographs which the club's still photographer took during the Friday evening show of both audience and projection team at work were displayed in the hall at next day's performance. The premiere given to a smaller audience in Eccles before the Manchester shows aroused local interest and brought a few enquiries for membership.

We should like to express our thanks to all the cine dealers in Manchester for displaying posters and selling tickets and to the M.A.P.S. for the use of their new hall.

ECCLES A.C.G.

E. HIGGINS.

I personally thought the 1950 Ten Best did not come up to the standard of the 1948 Ten Best by a long way. *The Gardener's Friend, The Big Fish* and *Yachting Holiday* were streets ahead of the latest batch.

POTTERS BAR.

J. WOOD.

From the entertainment point of view, the 1949 films were better than the 1948, but technically I don't think any of them, with the possible exception of *Nature's Way*, compared with *A Tribute to Richard Jefferies*, but everyone spoke in high praise of the awards.

KING'S LYNN.

H. HAZELL SHACKCLOTH.



"Just one of those waits," writes the Newcastle & District A.C.A. in describing this still taken during or, rather, in an interval of filming of their 9.5mm. production "Thirty Days Hath September." The passport to publication of club stills in A.C.W. is that they should show something happening, but the object lesson this picture provides is justification for departure from normal practice. Hanging around between takes has killed many a society; and hanging around on location is particularly hard on players and crew when they become the objects of fascinated scrutiny by passers-by. Newcastle has survived the dangers, but it's a point which clubs should bear in mind.

News from the Societies

Reports for the October issue, on sale September 15th, should reach us not later than August 20th. Club production stills are always welcome and should preferably be half-plate glossy prints.

Aberdeen & District C.C. (Hon. Sec.: J. D. Thomson, 38 Camperdown Road, Aberdeen). This club has been formed from the nucleus which was originally the cine group of the Bon Accord Camera Club. Membership is larger than was originally expected and well-attended meetings are held on alternate Mondays at the Palace Restaurant, Union Street, Aberdeen, at 7.45 p.m. The next meeting will be on August 20th and visitors would be welcomed.

Albany P.F.U. (Hon. Sec.: G. M. Denman, 111 St. Leonard's Road, Hove, Sussex). The secretary reports that everything possible is to be done to enable the society to enter a film for next year's Ten Best Competition. This determination is the result of a visit to the Sussex F.S. show of the 1950 films.

Alpha F.P. (Hon. Sec.: A. J. Andrews, 16 Pamela Road, Northfield, Birmingham, 31). Following a very successful public film show the club has begun a very heavy filming programme. Two new productions are now under way and slight technical troubles which were encountered with *Ecstasy* (9.5mm.) have now been overcome. Both films are scheduled for completion next month. An outing to Stratford-on-Avon is planned to celebrate the club's first birthday.

Ardleigh House F.S. (Hon. Sec.: Mrs. K. M. Gillham, Windover, The Grove, Upminster, Essex). Topical outdoor shots are now being filmed for the documentary *A Good Name*. The accumulated material is being cut and edited. Advance publicity for the December presentation of the 1950 Ten Best is already in hand. New members are welcome.

Ashley F.U. (Hon. Sec.: J. Daborn, 5 Ashley Drive, Walton-on-Thames, Surrey). Camerawork on an experimental feature has had to be shelved owing to pressure of work on the current series of 9.5mm. shorts. Members are working in shifts on the 100ft. 16mm. version of *The Millstream*, thus helping to relieve the tedium of cartoon filming. Originally filmed in black and white two years ago, the 2,000 drawings on Cellophane have since shrunk and now present problems of registration. Club facilities for processing and titling are now fully developed.

Astral C.C. (Hon. Sec.: R. A. Green, 29 Woodland Road, Upper Norwood, London, S.E.19). The Lambeth Festival Week film was rough edited at a recent meeting. Filmed on negative stock it will be fine edited before a positive print is made. There were four cameras covering the week's events and although most of the activities took place after 7.30 p.m. only two shots were underexposed. A nominal prize of 50ft. of film is to be awarded for the best film under 100ft. shot on the club's summer outing at Windsor. The two photoplays, *Deadline* (16mm.) and *The Ten Best* (9.5mm.), which the club is making have been postponed because of the Festival film. Mr. Thorn of Patheoscope paid a visit to the club recently and demonstrated the new Webco 9.5mm. camera and the Son projector. New members, especially actors and actresses, are always welcome at the club premises at 19 Bedwardine Road, Upper Norwood, London, S.E.19. The meetings are held on alternate Mondays: details from the secretary.

Auckland Eight Movie Club (Hon. Sec.: E. B. Ellerm, c/o Leys Institute Library, Ponsonby, W.1, N.Z.). One Year Older by S. G. Johnson and C. W. Hawkins' *Call of the Mountains* gained prizes in the monthly competition. They were screened recently in a programme which included *Sauce for the Goose*.

Bela C.C. (Hon. Sec.: John Clark, Grey Walls, Church Street, Milnthorpe, Westmorland). Laying aside their cameras temporarily members have buckled down to the task of altering and re-decorating the club-room. Their efforts have been rewarded by visitors' enthusiastically expressed approval of the improvements. Membership now stands at forty but there are still some vacancies.

Belfast Y.M.C.A. C.S. (Hon. Sec.: E. Silver, 23 Church Street, Belfast). Shots taken at the Farm and Factory Festival Exhibition are now being edited. The finished film will show the complete story of the exhibition, from the initial planning to the opening ceremony by the Queen. This last shot was taken in colour. The film has been sponsored by W. M. de Majo, the Exhibition architect. Surplus shots from the film and other topical material will be made into a newsreel for screening to local hospitals and charitable institutions. More than 700ft. of film for this newsreel has been successfully processed by a member.

Bexleyheath & District A.F.C. (Hon. Sec.: Miss D. Blayne, 6 Groves Cottages, Banks Lane, Bexleyheath, Kent). Formed in January this club first produced a short comedy in order to assess members' acting ability before beginning on the current production *The Mystery Singer* (9.5mm.). A local cinema manager co-operated by permitting the use of his stage for the filming of two theatre scenes.

Birmingham C.A.S. (Hon. Sec.: F. A. Inshaw, 8 Corrie Croft, Sheldon, Birmingham, Warwick). With effect from Wednesday, Sept. 19th, meetings are to be held at the theatre of Birmingham Commercial Films, Paradise Street. This first meeting will be an Open Night and visitors would be welcomed. Monthly demonstrations of the latest equipment have been arranged.

Blackpool A.C.C. (Hon. Sec.: G. T. Purdy, 29 Jesmond Avenue, Blackpool). Although the organisation of the A.C.W. Ten Best show has taken pride of place in club activities recently time has been found to produce another cameo. Camerawork continues for *Great Eccleston* in the "Villages of the Fylde" series. Editing of *Poulton and Skiffose* is now almost complete. The script for a 9.5mm. comedy to be filmed on the local sandhills is being written. Monthly guest nights continue to be a great success.

Cape C.C. (Hon. Sec.: R. E. Home, "Malta", Harding Road, Claremont). Mr. Cityman Climbs the Mountain, Water and Cabbages and Kings were screened at the April meeting. At the following meeting two American visitors described filming in America and screened their own 8mm. films—*Cedarbergen Holiday* and *African Safari*. The June meeting included a demonstration of electric splicing which was followed by the showing of a number of 8mm. films. Beginners' courses have been well attended.

Cardiff A.C.S. (Hon. Sec.: J. R. Griffith, 24 Woodland Road, Whitechurch, Glam.). The unit working on the colour documentary *City of Cardiff* report good progress and thank the city officials for their ready co-operation. Camerawork has begun for *Ice Cream Sunday*. Preparations are now well under way for the screening of the A.C.W. 1950 Ten Best in late October. There are still some vacancies for new members.

Christchurch Movie Club (Hon. Sec.: F. G. Simpson, 437 Manchester Street, Christchurch, New Zealand). Artificial lighting and the recording of a synchronised sound commentary have been the subject of recent demonstrations. Films used to illustrate the demonstrations included one taken in a studio during the making of a still portrait and a colour sound film of Christchurch.



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 Dennis PRICE Griffith JONES

GB *The Romantic Age*

Mai ZETTERLING
 Hugh WILLIAMS Petula CLARK

GB **Anna Karenina*

Vivien LEIGH
 Ralph RICHARDSON Kieron MOORE

GB *East of Java*

Macdonald CAREY
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Stephen McNALLY
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This handsome silver challenge cup will be awarded to the winner in the Lancashire Amateur Championship organised by the Leigh & District C.S. All Lancashire clubs and lone-workers are eligible. The closing date is September 30th. Full details can be obtained from the Hon. Sec.: E. C. Sourbutts, 71 Henrietta Street, Leigh, Lancs.

Circle Nine Five C.C. (Hon. Sec.: T. E. Terrell, 33 Pembroke Road, Walthamstow, E.17). A complete 50ft. cameo was filmed on a recent outing to Epping Forest. Home, or rather club, processing is now firmly established and successful experiments have been carried out with intensification and reduction. Members with drawing ability are being canvassed following the suggestion that a cartoon film be made. Visitors are welcome to attend any club meeting.

Cosmo A.F.P. (Director: Alec Jaye, 21 Rundell Crescent, Hendon, London, N.W.4). Very big strides are reported to have been made with the first major production *World of Noise*. Bad weather earlier in the year delayed outdoor work but the filming of interiors—in a large public house at Elstree—has gone ahead smoothly. The unit is now affiliated to the Hendon Arts Council and the majority of the actors and actresses have been recruited from the many amateur dramatic societies within the borough. Activities have been increasing steadily and there are vacancies for new members in all gauges.

Crescent Film Productions C.C. (Hon. Sec.: Roger V. Law, 20 Oak Road, Quinton, Birmingham, 32). This newly-formed club has got off to a flying start and work on the first production—a scenic of a district of Birmingham—has now begun.

Eccles A.C.G. (Hon. Sec.: Edward Higgins, 17 Basten Street, Higher Broughton, Manchester, 7). Camerawork has now been resumed for *A Policeman's Lot*. Although several attempts have been made to procure a uniform for the leading character, they have not been successful and a further delay is expected. Practical evenings are to take the place of lectures during the forthcoming season. The topic for the evening will first be discussed and then all members will take part in a demonstration. Projection and titling heads the list.

Edinburgh C.S. (Hon. Sec.: W. S. Dobson, 20 Barnshot Road, Edinburgh, 13). As in previous years the winter programme will be opened with a festival of prize-winning amateur films. Shows will be given at the 23 Fettes Row headquarters from Sept. 23rd to 28th inclusive and visitors are welcome. Small groups are being organised to cover local events of interest in the various districts of Edinburgh. These 16mm. "news bulletin" films will be screened at public shows later in the year.

Freelance F.U. (Hon. Sec.: P. Bosworth, 58 Cosper Gardens, Wallington, Surrey). Script-writing is now in progress for two 9.5mm. productions, a cartoon and a comedy. Lectures by members have been introduced with success. New members, with or without equipment, are welcome.

Harrogate A.C.S. (Hon. Sec.: D. Johnson, 32 St. John's Road, Harrogate). Rushes of the 9.5mm. comedy, *The Tramp*, recently shot in the Valley Gardens, have been screened and generally approved.

The 16mm. Kodachrome documentary about Harrogate is now under way. Under the title 'Double Feature' a complete programme of films loaned by Mr. John O. Russell of the Edinburgh C.S. was screened. The programme included *Stand Down*, a wartime film about the Home Guard and Mr. Russell's first attempt at filming. Two films in colour, *Swiss Interlude* and *Green Symphony*, preceded the main feature, a documentary about the author's young son, entitled *The Johnnie Story*. At another recent meeting the President, Chief Superintendent A. Beresford, provided an interesting evening when he showed an instructional film he had directed dealing with crime detection. It was made by the West Riding Police. The making of the film was afterwards described in detail.

Haywards Heath & District A.C.S. (Hon. Sec.: R. W. Dixon, 72a South Road, Haywards Heath, Sussex). Steps are being taken to speed up the production of *The Fox* (9.5mm. monochrome). A continuous show of 9.5mm. and 8mm. films of local events was presented at the local Public Hall in connection with the Festival Week in July. A back projection screen was used.

Hounslow P.S. Cine Section (Hon. Sec.: G. Hanney, 167 Ellerman Avenue, Twickenham). "Shooting a Film" was the subject of a talk at the last of the monthly Beginners' Nights. Four members each made a short film of the same subject—the burglary of a riverside bungalow and the subsequent chase of the burglar. These four films will be shown and criticised by the President, Dr. H. Mandiwall, F.R.P.S., at the meeting held to announce the winner of the first quarterly competition.

Johannesburg A.C.C. (Hon. Gen. Sec.: E. Daniels, P.O. Box 5132, Johannesburg, S.A.). The most recent issue of the club magazine—A.C.C. Screen—to reach us reports that membership is increasing steadily and suggests the formation of suburban groups consisting of approximately ten members who would meet in each other's homes for informal discussions and projection evenings. A competition is being held for the design of a club emblem. A year's free subscription will be awarded to the winner. The Road Safety film is well under way. The newsreel crew report that their first film will soon be ready for screening.

Leigh & District C.S. (Hon. Sec.: E. C. Sourbutts, 71 Henrietta Street, Leigh, Lancs.). The Mayor and Mayoress of Leigh are to attend the screening of the 1950 A.C.W. Ten Best Films on August 15th. Readers in Lancashire are reminded that the closing date for entries for the Lancashire Amateur Championship is Sept. 30th. Full details can be obtained from the hon. secretary.

Lincoln C.C. Cine Section (Hon. Sec.: N. Jebson, 10 Pennell Street, Lincoln). Despite camera trouble a useful record was made of the recent annual outing. More than 100 attended the programme of amateur films shown as part of the club's Festival of Britain Exhibition. *Death in a Tube*, *Hour of Darkness*, *Account Settled* and *Eggs for Breakfast* were screened and enthusiastically received. A varied programme is planned for the winter session. Prospective new members, for whom there are now several vacancies, are invited to attend the Friday evening meetings at the Lincoln Technical College. The next meeting will be held at 7.15 p.m. on Sept. 7th.

Maidstone F.S. (Hon. Sec.: Aubrey Evans, 27 North Down Close, Maidstone). This society is sponsoring the formation of a Federation of Kent Film Societies. Two meetings of representatives have already been held and a third meeting is to be held at the Old Palace, Maidstone, on September 25th. The purpose of the new organisation is to promote closer relations between the various societies and clubs in the County and to create a co-ordinated central agency and a forum for the exchange of views and news. Secretaries are invited to communicate with the secretary.

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The club's new season, opening on September 27th, is planned to include 25 advertised meetings. Nine of these are for scientific film screenings—a new feature which has proved popular. Many continental films are lined up for the film appreciation evenings. Production unit chairman, S. J. Wernham, filming *Pilgrims Way* (8mm. Colour), has roped in members to play the Canterbury Pilgrims. First 9.5mm. production, *Opus Four*, was commenced in July with Phyllis Quenault as the group's first woman director. Subscriptions which now cover different classes, have been increased.

Manchester C.S. (Hon. Programme Sec.: J. B. Wilson, 35 Radlet Drive, Timperley, Cheshire). A party of members attended the public show of the A.C.W. Ten Best organised by the Eccles A.C.G. A visit was also paid to the projection box of the Tatler News Cinema for a demonstration of 35mm. projection. This cinema also has a 16mm. Ampro fitted with a full-size arc lantern. *Wings Over Switzerland* and the Laurel and Hardy comedy *Busy Bodies* were shown at the club headquarters recently. New members are welcome.

Mansfield & District C.S. (Hon. Gen. Sec.: Tony Blythe, Robindown Lane, Mansfield, Notts.). Lighting experiments have monopolised the past month's meetings. A note to the A.C.W. Enquiry Bureau provided the information required to ensure the successful filming of lantern slides. Twice-daily film shows organised by the Corporation as part of the Mansfield Civic Week, were presented by the club in the Museum Lecture Hall. A recent decision to change the respective positions of projection box and proscenium has led to chaos in the club room (Clumber Place, Clumber Street) but there is still room for the Friday evening meetings. New members are welcome.

Molesey A.C.U. (Hon. Sec.: A. C. Seward, 6 Southmont Road, Esher, Surrey). Representatives of the Kingston, Ashley and Molesey clubs attended a joint meeting recently to discuss preliminary arrangements for their presentation of the 1950 Ten Best films in Esher early next year. *A Christmas Cake* by F. N. Birch; *Christmas Spirit* by John Daborn and *Jehou* by Roy Proctor were screened after the meeting. Camera-men have been busy of late filming the highlights of the local Festival week. A comedy dealing with the adventures of an unskilled amateur projectionist is being produced. W. Chart, who used to be a professional cameraman, is directing.

Newcastle and District A.C.A. (Hon. Sec.: George Cummin, 143 Bayswater Road, Newcastle-on-Tyne 2). There was no meeting this month but filming is continuing. The next meeting will be on September 4th when final arrangements will be made for the Ten Best Shows which are to be held on 27th and 28th September.

Norwich A.C.S. (Hon. Sec.: D. Robertson, 5 Essex Street, Norwich). Festival celebrations, combined this year with the Royal Norfolk Show, were opened by Princess Elizabeth and provided colourful material, much of which members captured on film. One member stood for many hours in a commanding position to film the display by the Household Cavalry. The first annual outing to the Constable country was voted a complete success and members are clamouring for another to be organised soon.

Nottingham A.C.S. (Hon. Sec.: R. D. Brown, 96 St. Bartholomew's Road, Nottingham). Demonstrations, lectures and inter-club visits are planned for the 1951-2 season. A show of 16mm. sound films was recently presented by member A. Whiles. The acquisition of permanent club premises is being considered.

Oldham Lyceum C.S. (Hon. Sec.: H. Hilton, 3 Chamber Hall Close, Oldham). Opportunities for filming were not neglected when members visited York on their annual outing. Oldham's interest in amateur cinematography was clearly indicated by the popular-

ity of the society's stand at the Leisure Time Activities exhibition held recently. No films are being produced at present but two are planned.

Plymouth A.C.S. (Hon. Sec.: W. J. Power, 8 Beaconfield Road, Plymouth). *A Case of Cases* has now been rough-edited and titling has begun. Some re-takes are being considered but it is hoped to complete the film within the next month. Rehearsals have been held for the 9.5mm. production which is provisionally titled *The Convict*. It will have a Dartmoor setting and filming will begin shortly.

Preston and District C.S. (Hon. Sec.: J. Swainson, 5 Park Road, Fulwood, Preston). The first number of the society's Newsletter contains a summary of past activities. Two interior 8mm. 150ft. documentaries have been completed. Lectures have covered many subjects including tape-recording, lighting and the construction of electrical equipment. Guest Nights and Open Nights have been regular and popular features.

Rochdale & District C.S. (Hon. Sec.: H. R. Bond, "Sun-Bank Cottage", Shawclough, Rochdale). Twenty enthusiasts, representing all three gauges, attended the inaugural meeting of this society. A. Hirst, A.I.B.P., was in the chair. H. G. D. Williams was elected president. A draft constitution has been drawn up. Vacancies exist for new members: it is not essential that they possess equipment.

Sale C.S. (Hon. Sec.: Herbert G. Percival, 97 Ashton Lane, Ashton-on-Mersey, Sale, Manchester). A programme of members' 9.5mm. films was shown recently, the meeting later being thrown open for a discussion on the films. *Never a Cross Word*, current club film, has been edited but titles have yet to be filmed. Films from the Wimbledon C.C. were screened at a projection evening later in the month. The treasurer, J. J. Butterworth (his *Blaenau Festiniog Line* was one of the A.C.W. Ten Best of 1948), has just completed the filming of the borough of Sale's Festival of Britain production which was held in the Town Hall. Recent meetings included the screening of members' films and a discussion on a script for the next club production.

Southgate C.S. (Director: G. N. Wilkins, Laguna, 15 Abbots Hall Avenue, Old Southgate, N.14). First shots have now been taken for *London of the Past*. Preparations for the next public show are well in hand.

Southall P. & C.C. Cine Section (Hon. Sec.: A. R. Morris, 210 Horsenden Lane South, Perivale, Middx.). Pathescope Son and Vox projectors were demonstrated at a recent 9.5mm. projection evening. A synchronised sound-on-tape commentary was recorded for the club's early production *Park Bench* on a member's Scophony-Baird Cine Soundmaster. Work has begun on the making of a tape-recorder for club use.

South London F.S. (Org. Sec.: M. Essex-Lopresti, 163 Turney Road, Dulwich Village, S.E.21). The second film for the Metropolitan Borough Council of Camberwell nears completion, and scripting is in progress on a forty minute sound documentary on the work of a Metropolitan borough. In view of the magnitude of this last project it has been decided to form a production unit consisting of several teams which will each be responsible for certain sequences. Although each team will be complete in itself members will be freely interchanged to fill gaps left by illness and other unavoidable circumstances. By this means it is hoped to have at least one complete unit available for every occasion and also, at times, two or more units will be able to carry on filming different scenes concurrently, thus cutting down production time. For complicated scenes the units will join forces and film from different positions. This will simplify picture editing, sound cutting and the "acting" of the councillors. For the formation of these units all types of production personnel are required; experience

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though desirable, is not essential. It is proposed to run a series of demonstrations in amateur film production designed not only for beginners, but for all members, so that they may understand the general picture. These classes will be essentially practical; at one a professional photographer will demonstrate the elements of lighting, and cameras will be available for members to try out the principles for themselves. At another meeting tape recorders will be available and everybody will have the chance of recording a local amateur dramatic society acting a scene. At a further meeting a local music club will play while members experiment with the placing and balancing of microphones. The series will also include special subjects such as animation. There will be no charge for membership of the unit but only members of the South London Film Society are eligible. Details of membership may be obtained from the secretary.

Sunderland C.S. (Hon. Sec.: W. L. Curle, 94 Wayman Street, Sunderland). Filming sessions continue regularly and rushes of material already in hand have been screened for members' comments. The next meeting is scheduled for August 29th. Arrangements are being made for the winter programme.

The Lancer F.U. (Producer: Capt. A. Whitbread, *The Caravan, Ashley Arnewood Farm, Ashley Road, New Milton, Hants.*). A large quantity of travelogue material—much of which awaits editing and titling—has been filmed by the producer during the five years since this unit was first formed. The script for *The Daily Round* (16mm. documentary) has been written and it will be filmed next year. Camerawork for *Irish Travel* (500ft. Kodachrome with a family interest) has been completed.

Triad F.U. (Hon. Sec.: Miss Barbara Whitehouse, 62 Priory Road, West Bridgford, Nottingham). Local Festival activities are being filmed by H. Allen, the unit's president, on 16mm. The first of seven monthly public film shows is to be given in September: a committee has been formed to organise the programmes. Unusual item of club news is the report that the lady members are to make their own film. They will be responsible for the whole production, including camerawork and acting.

Tunbridge Wells A.F.U. (Hon. Sec.: Peter R. Nuttall, Westbury, Langton Green, Kent.). The current production—*Round the Town*—described as "a glimpse of Tunbridge Wells" is complete with the exception of some insert shots which have yet to be filmed. Local events are being filmed for inclusion in a news-reel for showing during the winter. A club room has not yet been acquired but visitors are invited to attend the weekly Wednesday meetings which are held at 7 p.m. at 12 Mountfield Gardens, Tunbridge Wells.

Victoria A.C.S. (Hon. Sec.: B. A. Bennett, Box 12701, G.P.O. Melbourne, Australia). At a recent meeting a number of films from the Melbourne 8mm. Movie Club were screened. Included in the programme was the prize-winner of the Melbourne 8mm. Movie Club 1950 Competition, Mr. John Morrison's *Reward for Valour* (monochrome). Others shown were *Fish Story*, *Cattle Muster*, *Mildura Walkabout*, *The River Trees*, *The Great Adventure* (a record of a family emigrating from Britain), *Honolulu* and *In My Garden*. Plans are being made for a 9.5mm. competition in early October; it is intended to make this an annual event.

Wallasey A.C.C. (Hon. Sec.: Vincent Bolton, 2 Malpas Road, Wallasey). The competitive element colours club activities with the formation of five separate units, each of which will produce a comedy cameo. Three are now in production while the other two are still at the planning stage. A film record of local Festival celebrations is to be made. Two public shows of club and members' films proved so successful that another is to be held next month. New addition

to club equipment is a sound projector which is used for fortnightly sound-film shows.

Wanganui A.C.S. (Hon. Sec.: M. Broadhead, 81 Smithfield Road, Wanganui, New Zealand). Two 9.5mm. films, entered in the home processing competition, were screened recently and earned compliments from the judge on their quality. A number of 8mm. films shown later included: *Biblical Lands* (200ft. B. & W.) by A. Fowler; *The Billy Goats Gruff* (50ft. B. & W.) by Miss J. Liddell; *Dog Trials* and *Animal Studies* (125ft. B. & W.) by G. F. Baker; *Travelling South* (100ft. colour and monochrome) by T. Raymond Wall; *A-hunting We Will Go* (110ft. colour) by D. Jarvis and L. M. Fairbrother; *Travelling North* (250ft. colour) by L. M. Fairbrother and *More Nursery Rhymes* (175ft. colour) by D. Jarvis. *Kawau* (16mm. Kodachrome) won the Tasker Cup Competition with a total of 794 points out of a possible 100. The Tasker Cup is awarded for the best holiday film of the year.

Warrington C.S. (Hon. Sec.: J. M. Langdale, 81 Whitefield Road, Stockton Heath, Warrington, Lancs.). A number of shots for *Watta Business* were spoiled during processing two years ago and the production was shelved. Re-takes are now being filmed but changes in membership have created difficulties. Work on the script for this season's film continues according to plan. Readers in the Warrington district are reminded that they can enter their films for the society's annual competition, arrangements for which are now being made. Details can be obtained from the secretary.

West London F.U. (Hon. Sec.: A. F. Shave, 77a Adelaide Grove, Shepherd's Bush, W.12). *Death Plays Whist*, *Pathétique* and *To Other Worlds*—all 16mm.—are scheduled for production during the coming months. 900ft. of film, of which about one third will be discarded during editing, were shot for *Little Men*. This society has generously undertaken to send copies of its lively monthly newsletter to interested club secretaries and lone workers.

Wimbledon C.C. (Hon. Sec.: Dorothy M. Sheppard, 35 Denmark Avenue, Wimbledon, S.W.19). John Ward's film *Hardening Starter Ring Gears* has been accepted for the Documentary Class of this year's UNICA Competition. In addition to the Road Safety film the club is making a film of the 'Know Your Borough Exhibition'—Wimbledon's contribution to the Festival of Britain. New members are welcome.

Windsor F.U. (Hon. Sec.: J. Robinson, 19 Alexandra Road, Windsor, Berks.). Interior test shots have been made for the next production, *Repression*. A Scophony-Baird recorder will be used for the S.O.T. accompaniment. The new season is due to begin in September with the screening of a programme of Technicolor films.

Wulfrun A.C.C. (Hon. Sec.: G. Hayward, 32 Rupert Street, Wolverhampton). Good progress is being made with all four current productions. Several re-takes are being made for *A Wolf in Lamb's Clothing* "to lighten the task of the editor and improve continuity". The filming of another "gruesome" accident for the 16mm. safety first film *Live and Let Live* caused consternation to passers-by who "remarked on the lack of attention given to the 'casualty' and the apparent disregard of the technical crew to human suffering!" *No-Body's Business*—combined 16mm. unit's summer production—was filmed in three evenings.

A kerb-side sequence for *Rogue's Company* (9.5mm.) was shot in a busy thoroughfare without interference from inquisitive bystanders through the careful briefing of actors and a system of signals to the camera crew who filmed from concealed positions. Some close-ups in reverse action were taken during a right sequence for this film.

Films for the Home Show



Michael Trubshawe and Rupert Gerard in a scene from *They Were Not Divided*. (G.B. Film Library.)

A selection of new and recent additions to the film libraries. Abbreviations used: m. minute; D. Director; number in brackets thus: (2), indicates number of reels; P. indicates that film is for sale outright.

16mm. SOUND FEATURES

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- Jack London*. 75m. Virginia Mayo, Susan Hayward, Michael O'Shea. Biography of the famous author.
High Conquest. 88m. Anna Lee, Sir C. Aubrey Smith, Gilbert Rowland. Mountaineering romance. Authentic locations.
The Crystal Ball. 78m. Ray Milland, Paulette Goddard, William Bendix. Fortune-teller conducts a shady business with the aid of a crystal ball.
Bond Street. 109m. D. Gordon Parry. Jean Kent, Roland Young, Kathleen Harrison. Drama.
For Them That Trespass. 95m. D. Cavalcanti. Stephen Murray, Patricia Plunkett, Joan Dowling. Fearful of the consequences of his association with a murdered girl, a writer withholds vital information from the police.
Double Confession. 85m. D. Ken Annakin. Derek Farr, Joan Hopkins, Peter Lorre. Murder in a seaside town.

G.B. Film Library

- Winchester '73*. 92m. D. Anthony Mann. James Stewart, Shelley Winters, Dan Duryea, Stephen McNally. Good quality western with well directed gun battles between Indians and cavalry.
They Were Not Divided. 102m. D. Terence Young. Edward Underdown, Ralph Clanton, Helen Cherry, Stella Andrews. The adventures of an American and Englishman, officers of a Guards Armoured Regiment, during the advance through France and Belgium.
Prelude to Fame. 88m. D. Fergus McDonell. Guy Rolfe, Kathleen Byron, Jeremy Spenser. Story of the exploitation of an Italian boy's outstanding musical ability by an ambitious Englishwoman. Some fine orchestral recordings.
Louisa. 90m. D. Alexander Hall. Ronald Reagan, Spring Byington, Ruth Hussey, Edmund Gwenn. Grandma's predicament in trying to decide between two elderly suitors.
The Happiest Days of Your Life. 81m. D. Frank Launder. Alastair Sim, Margaret Rutherford, Joyce Grenfell, Edward Rigby. Alastair Sim and Margaret Rutherford at their best in the complications which arise when a girls' school is billeted, by mistake, on a boys' school.
The Last Days of Dolwyn. 95m. D. Emlyn Williams. Emlyn Williams, Edith Evans, Hugh Griffith,

Barbara Couper. Driven from home as a boy, Rob returns with a plan to flood the valley in which lies Dolwyn, his native village.

Metro-Goldwyn-Mayer

- Father of the Bride*. 92m. D. Vincente Minnelli. Spencer Tracy, Joan Bennett, Elizabeth Taylor, Don Taylor. The problems that face the parents of the prospective bride in a small American town. Complete programme with *More Trifles of Importance*, 11m.; *How to Eat*, 10m.
Duchess of Idaho. 98m. D. Robert Z. Leonard. Esther Williams, Van Johnson, John Lund, Paula Raymond, Clinton Sundberg. Lively musical set in Sun Valley. Guest appearances of Lena Horne, Eleanor Powell and Red Skelton. Complete programme with *The Cat and the Mermouse*, 8m.; *An Evening Alone*, 9m.

Warner Bros.

- Arsenic and Old Lace*. 118m. D. Frank Capra. Cary Grant. Two old ladies decide that lonely old men should be put out of their misery! The popular play makes an equally amusing film.

Wigmore Films

- The Man from Colorado*. 98m. D. William Snyder. Glenn Ford, William Holden, Ray Collins. Melodrama of tyrannical treatment of the inhabitants of Colorado Territory by Colonel Devereaux after the American Civil War. Set against background of natural Colorado scenery.
Anna Lucasta. 86m. D. Irving Rapper. Paulette Goddard, William Bishop, John Ireland, Broderick Crawford. Street girl acts as decoy to rich young farmer who is seeking a wife.
A Woman of Distinction. 85m. D. Edward Buzzell. Ray Milland, Rosalind Russell, Edmund Gwenn. Handsome British astronomer's arrival at Benton College alters the beautiful young dean's ideas on romance.
In a Lonely Place. 93m. D. Nicholas Ray. Humphrey Bogart, Gloria Grahame. Violent tempered Hollywood script writer falls in love with star witness for the defence at his murder trial.

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 Technically the films are of considerable interest, for the printing is notably good: the colour duping in the reels we saw is well balanced, and the 8mm. reels provided a surprise, the contrast and definition setting a high standard for this gauge.

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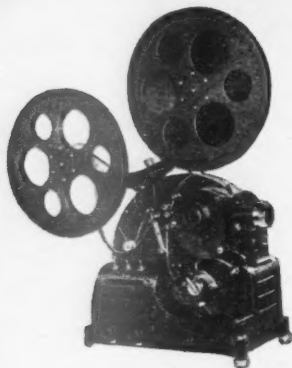
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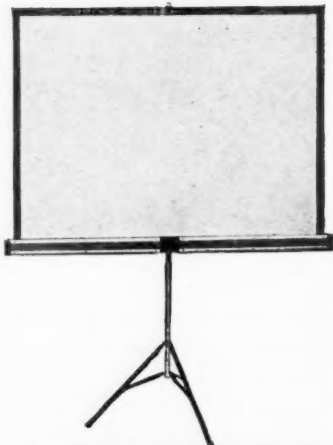
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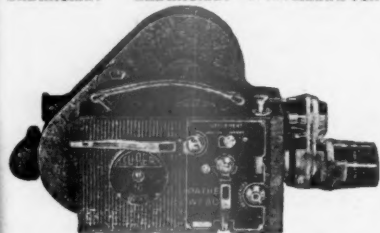
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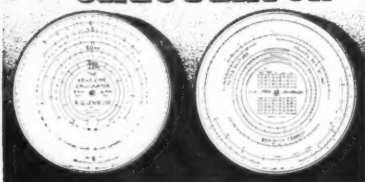
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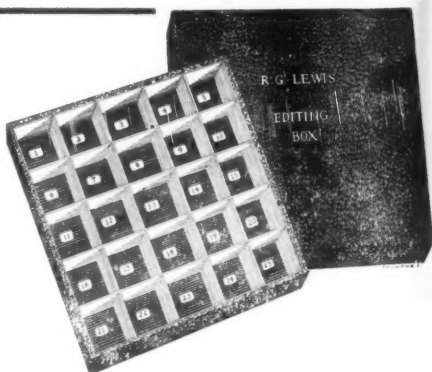
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